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WITH YOU, RIGHT THROUGH

on 28 December, 2018

The Makers of British Art

EDITED BY JAMES A. MANSON

SIR JOSHUA REYNOLDS, P.R.A.

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This Series, in superior leather bindings, may be had on application to the Publishers.

Walker & Cockerell, ph. sc.

Sir Joshua Reynolds.

From the portrait painted by himself, in the Dulwich Gallery:
by permission of the Governors of Dulwich College.

Sir
Joshua Reynolds
P.R.A.

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ac

BY

ELSA D'ESTERRE-KEELING

With One Photogravure Portrait, and Twenty Plates after Reynolds

yy.4-46

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Preface.

THOUGH the writer of a Life of Sir Joshua Reynolds to-day has not much scope for the play of originality, the present book is an attempt at achieving something on the one part less bulky, and on the other part less meagre, than the Lives of Sir Joshua Reynolds heretofore published.

The "new" attitude towards Sir Joshua's work is here dealt with, and the writer, who is neither so uncritical towards it as are some, nor yet so lacking in appreciation of it as are others, has tried to accord to it a frank treatment. In two instances a personal stand is taken: in Chapter VII., which treats of Sir Joshua Reynolds as teacher and writer, and in Chapter XIII., which treats of him as painter and man. Here opinion for and opinion against are weighed, and the writer's conclusions are stated.

To make the book of use to the student, it is supplied with appendices dealing severally with the chronology of Reynolds's life, with his pictures in public galleries in London, with the engravings of his paintings, with a bibliography, and a full alphabetical index. As regards the chronology of the paintings, the amplest information

procurable will be found in Messrs. Graves and Cronin's *History of the Works of Sir Joshua Reynolds, P.R.A.* (1899).

In this book, as the chapter-headings show, the pictures of Reynolds are treated in chronological order, the only important deviation made from this arrangement being that in the case of portraits of the same person made during several years, the account of the first portrait is followed by an account of succeeding ones.

The Index will be found to contain names of all pictures of first, second, and even third importance, and a reference to it will enable the reader to date these works. In a short account of the life-work of a man who painted pictures to the number of thousands, it was necessary to select, but it was found possible to deal with a very large number of them. The following chapter-headings give a chronological survey of Sir Joshua Reynolds's work:—His first "great" picture (Admiral Keppel, 1753); Portraits of the later 'fifties (the first portrait of Johnson, and other portraits); Portraits of the early 'sixties (Sterne, and others); Portraits of the later 'sixties (Goldsmith, and others); Portraits of the early 'seventies ("Lady Cockburn and her Children," and others); Portraits of the later 'seventies ("The Marlborough Family" picture, and others); Portraits of the early 'eighties ("Mrs. Siddons as the Tragic Muse," and others); Portraits of the later 'eighties ("Angels' Heads," and others).

An account of Reynolds's life being necessarily little

Preface

more than a record of his work at his easel, it was deemed best to treat the subject in semi-decades, the work of which should be set forth with as much detail as might be combined with prominence given to the best-known picture of the five years in question.

It should be explained that the Plates have been arranged at equal intervals throughout the book, principally to avoid the awkwardness of placing several of them too closely together at certain points. But the actual page where the descriptive text will be found has been noted on each, so that reference will be easy.

E. D'E.-K.

May 1902.

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Sir Joshua Reynolds.

CHAPTER I.

YOUTH AND YOUNG MANHOOD.

[1723-49.]

THERE is no more important year in the history of British art than the year 1723, for in it died Kneller, the last of a series of foreigners who had held sway in art in England—it will suffice to name three of Kneller's predecessors: Zucchero, Vandyke, and Lely,—and in it there was born the painter who was to win for himself the name of the father of British art, destined in his work for the first time to gain the suffrage of the whole world for a painter of English nationality.

One of his biographers represents Reynolds as the sixth child of his parents, and another represents him as the tenth. He was the seventh child of eleven. Here is his own entry of his birth in a commonplace book kept by him, and containing among other things what has been described as part of a family record evidently copied from the family Bible:—

Sir Joshua Reynolds

"1723, July 16.—Thursday, about ½ an hour after nine in the morning, I, Joshua Reynolds, was born. Godfathers, Uncle Joshua (Mr. Aldwyn, proxy), Mr. Joie; Godmother, Aunt Reynolds of Exeter (Mrs. Darby, proxy)."

Accounts vary regarding his father's motive in giving him the name Joshua. A legend which has been traced to Bishop Percy has it that this Scriptural name was given to the boy in the hope that some enthusiast of the same name would leave him a fortune. Northcote, on the other hand, records that the child had an uncle named Joshua, who, it was thought, might remember his name in his will. This uncle, it has been seen, was one of his godfathers. Both reasons would point to a sense on the part of the boy's father of possible favours to come, and the parent of so many children is not perhaps to be blamed for not being quite incircumspect in regard to them. Subsequent events make it plain that no enthusiast named Joshua dowered Joshua Reynolds with a fortune, and also that his uncle did not make good the paternal hopes.

Perhaps the oddest feature in connection with the Christian name of Reynolds is that he was baptised in one name and entered in the parish register in another. As one of his biographers puts it, "the Joshua of all the rest of the world is a Joseph at Plympton." Probably all the rest of the world now holds that the name Joshua sits better upon Reynolds than would the name Joseph, so strong is the persuasive power of the actual; yet to call to mind the primal Joseph is to call to mind one

of many children who rose from a lowly estate to a high one, and who owed his eminence not a little to a manner complying and bland. It might not be easy to find so many meeting-points between Reynolds and the primal Joshua.

As last word here on the subject of the name Joshua, let it be called to mind that Edmund Burke in after-days averred that it seemed one made for knighthood.

Of Reynolds's mother little is known beyond the fact that her name was Theophila, and that she was called "Offy." The name and the pet-name were transmitted to one of her daughters—the one who died as a baby of a fall from a window; to her granddaughter, Sir Joshua's loved niece Theophila, in his naming of her "Offy"; and to the daughter of this Theophila, again a Theophila called "Offy." Of course hypothesis has busied itself with the mother of Joshua Reynolds, whose male biographers with uniform gallantry assume that she illustrated the common case with the mothers of great men. The present writer is well pleased to think of her as a notable woman.

Parents

It is unfortunately not possible to see a notable man in the father of Joshua Reynolds, the indolent, kindly parson of Plympton. "His father and grandfather," says Leslie of the painter, "were clergymen—his mother and her mother were daughters of clergymen—and two of his father's brothers were in holy orders." His family was one which had numbered many good men of religion in it, and of them was

undoubtedly Reynolds's father, the godly, easy-going Samuel, of little grit and less wit, yet wit enough to write the following epigram upon his wife's name Theophila:—

"When I say 'The,'
Thou must make tea—
When I say 'Offy,'
Thou must make coffee."

The great commander, Alexander, could not have commanded more commandingly; yet no one is to imagine —for that would be to go against all tradition—that the Plympton parson ever ceased to be a very gentle husband and a very kindly father.

The Dutch Strain

In connection with the family history of Reynolds, it must be pointed out that he had on the paternal side a Dutch grandmother, and had by just so much a Dutchman in him. Little has ever been said by his admirers of this fact. "It was pleasing to national pride," writes one of his biographers, "to see an Englishman measure himself successfully with Lely and Vandyke." It was pardonable that this Englishman's contemporaries should overlook the fact that not only had he Dutch blood in his veins, but that he received his first strong impulse to become a painter by fluttering the leaves of a Dutch classic illustrated with Dutch prints, an heirloom in his family, the original possessor of which had been his Dutch ancestress.

Reynolds's childhood would seem to have been visited

by no more than the usual number of ills that flesh was then heir to. Small-pox was a common nursery ailment in Georgian days, and at eleven years of age the boy Joshua had an attack of this malady which left its marks on his face for life.

Childish Propensities

As usual with children of artistic propensities, he early showed them, and he does not seem to have encountered any serious parental opposition to his drawing bent. "This is wonderful," so his father is recorded to have said of a drawing made by him at eight years of age. Not that the schoolmaster-parson—and the Reverend Samuel Reynolds acted in that dual character at Plympton—approved of drawings made out of season. "Done by Joshua out of pure idleness" was his censure written on the back of such a production. So little, on the whole, however, was the boy-artist coerced, that under his father's eyes he drew likenesses of his sisters and of various friends of the family.

Early Reading

As regards his early reading, a child brought up in a parsonage could not well lack books, and reading filled much of the time of young Joshua. Among works read by him in childhood were Richardson's *Treatise on Painting* and *The Jesuit's Perspective*. The last-named book he is stated to have read when he was some eight years old. The thing, if true, remains remarkable even when brought into line with what is put on record of Coleridge, who in another Devonshire parsonage in another generation was, according to one account of him, "in his fourth year"

reading *The Arabian Nights.* Precocity aged three deriving entertainment from the tales of Scheherazade is a striking spectacle, but is one by no means so impressive as Sapience aged "some eight" perusing *The Jesuit's Perspective.*

It is pleasant to hear that some of the books taken in hand by the boy Joshua had the attractive feature of pictures. This was the case with Dryden's translation of Plutarch's *Lives,* and with Jacob Cats's *Book of Emblems.* It has been not quite untenably asserted that the last-named book, "the book of Father Cats," so dear to all Holland till late in the eighteenth century, helped to mould Milton; still more tenably may it be said that it helped to mould Reynolds.

Concerning his perusal of Richardson's *Treatise,* Leslie suggests that the heart of the boy must have burned within him when he read the passage in which Richardson says that although he is no prophet or the son of a prophet, he will venture to pronounce as exceedingly probable that if ever the ancient, great, and beautiful taste in painting revives it will be in England. Certainly Joshua Reynolds did his best, if not in practice, yet in preaching, to revive it.

In the *Life and Times of Sir Joshua Reynolds* by Leslie and Taylor there is mention made of a memorandum book belonging to the boy Joshua. "It is inscribed," such is the account of it, "in a stiff but neat hand, 'Joshua Reynolds, ejus liber ex dono Patȩri meius.'" "Evidently," runs the comment on this, "his first 'cast' for a genitive for *pater* was *pateri,* and he rests

content with *patri*. But the extracts show a varied and very intelligently directed course of reading." The boy who rested content with *patri* as the genitive of *pater* would appear to have read Theophrastus, Plutarch, Seneca, Marcus Antoninus, Pope, Shakespeare, Milton, Dryden, the "Spectator" and "Tatler," Cats's Book of Emblems, Afra Behn (irony of juxtaposition!), Leonardo da Vinci, Du Fresnoy, Richardson, Nelson ("pious" Robert), and the Bible. It is not a bad list for a little boy. Moreover, there exists, it seems, a "school Ovid, well thumbed in parts," which belonged to the child Joshua. And yet he could not decline *pater!*

Art-Works of Childhood

Of his art-works produced in childhood there is not much to be said. Only two productions call for mention, his drawing of the colonnade under the grammar-school at Plympton—made on the back of a Latin exercise—and his painting of Parson Smart, of which a traditional story has it that the canvas used for it—his first canvas—was a bit of a boat-sail found on the Devon coast. Parson Smart was tutor to Dick Edgcumbe, a boy-neighbour and friend of Joshua Reynolds when his home was a humble one near the great home of the Edgcumbes, who to the last were his staunch friends.

With the lapse of years, Samuel Reynolds saw more and more that his son Joshua had the makings of a painter in him, and the idea, at one time cherished, of making an apothecary of him, was abandoned. As an eighteen-year-old youth he was sent to London,

where he was placed under the care of Mr. Hudson, the most admired portrait-painter of the day, and pre-eminently a painter of heads, which without the aid of others he was, according to one description of him, unable to place upon the shoulders. There is in the National Portrait Gallery a painting by Hudson of the distinguished Georgian lawyer, Sir John Willes. It is a large picture of a waxen-faced gentleman with waxen hands. It can hardly be a truthful presentment of the man who successively occupied the position of Attorney-General, Chief Justice of the Common Pleas and Commissioner of the Great Seal in England of the first half of the eighteenth century, but it is right to say that in it creditable painting is given to wig and robe, book, inkstand, and paper. It would be pleasant to be able to record that the pious relations which existed at first were maintained to the last between Hudson and the younger painter; but a day came when Reynolds had no good to say of Hudson, though even then he classed him with better men than later scorners of his work would class him with. "Kneller, Lely and Hudson," said Reynolds in 1776 to Northcote, "will not do now."

Under Hudson, 1740

While with Hudson, young Joshua was largely occupied in making copies of the pictures of Guercino, the Bolognese master. That he made much progress at this time is not established, but as a 'prentice he knew happy days, a red-letter one among them being the one on which he secured a handshake from Pope, then

and later a great favourite with him, especially in his letters.

Hudson suddenly dismissed his pupil. He is supposed, we are told, to have excited the jealousy of his master by an admirable portrait of an elderly female servant in the house, and having deferred to execute an order given him on the ground that the weather was wet and that he waited for it to clear, this action was made the pretext for his dismissal, couched in the words—"You have not obeyed my orders, and shall not stay in my house." *Dismissal, 1742*

He forthwith returned to Devonshire, where we hear of him "much employed in portraits." But he was soon again in London, and on good terms with Hudson, who is thought to have introduced him to the club that met at Old Slaughter's in St. Martin's Lane, a club including the famous painter Hogarth and the admired engravers Sullivan and McArdell. As yet, however, he was to find London no abiding city, for he was summoned back to Devonshire by the illness of his father in 1746. Samuel Reynolds died on Christmas Day of that year.

Reynolds now took a house at Plymouth Dock, and began his life-work in good earnest. Not that his style was yet formed, or that he imagined it to be formed. He had seen the bad in Hudson, of London, and he saw the good in Gandy, of Exeter. To the healthful influence of this painter he willingly subjected himself, and there are not wanting those who trace to

Gandy what is best in Reynolds's work of Plymouth Dock days.

First Pictures

It may not be unprofitable here to pass in review the chief pictures painted by Reynolds in his first period, which may be said to have ended when, at twenty-six years of age, he went on his first Continental tour. During his sojourn in Devonshire in 1744, after his quarrel with Hudson, he painted many pictures, in especial being commissioned to paint the members of the Kendal family, for his two pictures of one of whom he received the sum of seven pounds. It was also at this period of work at Plymouth Dock that Reynolds painted "the greatest man of the place," the Commissioner of the dockyard, Philip Vanbrugh. And the portrait of his father, which Leslie saw in the Cottonian Library at Plymouth, must have been painted before 1746. The young artist had more success with it than he had—or had had—with his picture of Lady Elizabeth Somers, which one of his kindest critics describes as "rather timidly painted."

"In 1746," says Leslie, "he painted the portrait of Captain Hamilton, father of the Marquis of Abercorn, which, it was said, was the first of his pictures of this period which brought him into notice. When later in life he again saw it he was surprised to find it so well done, and, comparing it with his subsequent works, lamented that in such a series of years he should not have made a greater progress in his art." Captain Hamilton was a gallant sailor, like

Keppel, and there was a special appropriateness in Reynolds's achieving his first notable successes in the portraits of sailors. Did he himself not hail from the county which had given birth to Raleigh, Drake, Hawkins, John Davis, Sir Humphrey Gilbert, and Sir Richard Grenville? Among the sailors afterwards painted by him were Anson and Rodney, and among the soldiers Granby and Heathfield. The sailors have kept their place in the nation's love, but Granby by severe irony has retained chiefly a public-house sign fame, and, though the hero of Gibraltar merits better, his name of Heathfield is not one that to-day thrills the hearts of young England as they are thrilled by the names of Raleigh and Drake.

Many other soldiers of name and fame when Reynolds painted them, have, with the lapse of years, lost a main part of the distinction which once belonged to them. This is the case with Colonel Tarleton and Lord Ligonier, concerning whom persons not complete ignoramuses to-day ask: Who were they? Not at all in the same degree has this fate overtaken the sailors painted by the painter who was first brought into notice by his portrait of a sailor, and whose first great picture was the picture of a sailor.

To Reynolds's Plymouth Dock period belongs also the Eliot family picture. It represents Mr. Eliot with his wife and children, and Captain Hamilton, who carries one of the children on his back. The captain was to become the second husband of the mother of those children, and was to meet his death through his

excessive love of her. The Eliot family picture was the first large figure-piece by Reynolds. Besides this picture, he is stated to have painted about this time portraits of Richard Eliot in a red waistcoat and his wife Harriet in white satin. "Both are in the Hudsonian manner," says Tom Taylor, "and so," he adds, "is a portrait of Commodore Edgcumbe, also of this date, which used to hang in the Corporation dining-room at Plympton."

Others named as sitters to Reynolds of this time are Captain (R.N.) and Mrs. Chaundy, Councillor Bury and his wife, Alderman Facey, and Mrs. Field. The portrait of the last-named is highly praised for the delicacy and clearness of its carnations. A portrait of the notorious Miss Chudleigh,[1] afterwards Duchess of Kingston, is also referred to this time, and to it are referred Reynolds's early portraits of Mr. and Mrs. Craunch, interesting from the fact that Mr. Craunch, a Plympton gentleman, is believed to have been the first to see a promising painter in the boy Joshua, who was sent on his recommendation to Hudson.

Anecdote of course came to busy itself with Reynolds. The oft-told hat-story here leads, and, so far as any truth may underlie it, must have reference to Reynolds of Plymouth Dock days. It was a custom of that time for gentlemen to be painted hat in hand, and so inveterate had the custom of thus painting them become

[1] An account of this lady's career, together with Sir Joshua's estimate of her early beauty, will be found in Mr. Stephen Gwynn's *Memorials of an Eighteenth Century Painter.*

with artists that young Reynolds, it is said, sent home the picture of a gentleman who had desired to be painted with his hat on his head with one there and with another in his hand.

The story, if not true, is well invented. A certain formalism long clung to Reynolds, and Austin Dobson is not quite unjustified in writing in "A Gentleman of the Old School"—

> "Reynolds has painted him. A face
> Filled with a fine old-fashioned grace,
> Fresh-coloured, frank, with ne'er a trace
> Of trouble shaded;
> The eyes are blue, the hair is drest
> In plainest way,—one hand is prest
> Deep in the flapped canary vest
> With birds brocaded."

The hand thrust in the vest was part of the formalism of Reynolds. Genius, however, will out, and young Joshua was no mere formalist even in Plymouth Dock days. In them he painted an interesting picture of a boy reading by a reflected light, and in them he painted a portrait of himself in which there is no ceding to time-honoured conventions.

Other Portraits of himself

Mr. Algernon Graves estimates the number of Reynolds's portraits of himself which must be now in existence at "nearly a hundred." In early days, when sitters made choice of their attitudes, and little or no freedom in the matter of pose was allowed to Reynolds, he was at a great advantage in having in himself a sitter

with whom he could experimentalise, and to this period belongs a portrait representing him not in the conventional Georgian manner as a gentleman dressed all in his best with hand upon his heart. This picture—a beautiful head—is thus described by one who saw it when it hung in the dining-room of the painter's niece with the latest picture painted by him of himself: "It is masterly in handling, and powerful—almost Rembrandtesque—in *chiaroscuro.* The hair flows, without powder, in long ringlets over the shoulders. The white collar and ruffled front of the shirt are thrown open. A dark cloak is flung over the shoulders. There is not a trace of Hudson in the picture." The portrait by Reynolds of himself, palette in hand, has been referred to this early Devon period; but Leslie, leaning on William Carpenter, who, he says, pointed out to him the injured upper lip, taboos this idea, and assigns 1749 as the earliest date to the picture, that being the year of the accident in Minorca which disfigured Reynolds's mouth. A later portrait by Reynolds of himself—the one painted on his being chosen a member of the Academy of Florence—was to raise, we are told, the reputation of English art in Florence. This is the portrait which was presented by him to the Gallery of Eminent Artists in that city, conformably with the rule of its Academy, which demands the portrait of every new member painted by his own hand. It was painted in 1776, and sent with a handsomely worded letter in Italian. Reynolds in it is represented in cap and gown as D.C.L. of Oxford. His hair is pale brown with a

wave in it, and the cleft in his chin is well-marked. His face is not a regular or handsome one, but is sensible and pleasant. The portrait is beautifully painted, the subject being manifestly treated with an eye to effect. The colours are exquisitely mellow and soft, the note of red given by the robe being carried on throughout the picture, the touch of it on the cheek being pronounced. The face gives the impression of one that has not much changed since boyhood, other than by the hardening of lines about the mouth, which has a slightly contemptuous droop. The upper part of the gown is a dark scarlet, and the lighter under part the colour known as *vieille rose*. The painter has shown wonderful skill in making these two antagonistic reds blend.

Some other portraits by Reynolds of himself shall be here called to mind. There is in the collection of Sir Charles Tennant a portrait of him in his robes of President of the Royal Academy. Another portrait presents him under the aspect of his life-long homage to Michael Angelo. It is the one sent to the Royal Academy exhibition of 1780, being the portrait which contains the bust of Michael Angelo. Above all, there is the well-known portrait painted for Thrale, in which Reynolds is represented in later life with his deafness heavy upon him; hence the ear-trumpet in his hand.

A particular interest attaches to the pictures of Reynolds in London in the National Gallery, the National Portrait Gallery, and the Dulwich Gallery. Those in the National Gallery represent him young, and as

exceedingly uncomely, although in one case he is tricked out very handsomely. The larger picture in the National Portrait Gallery also represents him young. In it he is facing forward and shading his eyes with his hand. As a work of art this picture is exceedingly interesting, unhandsome as is the pale, puffy youth who is the subject of it. The smaller portrait in the National Portrait Gallery is one marked by an astounding self-flattery, unless all the other portraits of Reynolds—alike those painted by himself and by his contemporaries—be cruel misrepresentations of him, for in all of them he has turbid eyes, an unsatisfactory mouth, and the complexional unpleasantness which results from small-pox, whereas in this picture his eyes are luminous, his mouth is beautiful, and his complexion is brilliant. The picture in the Dulwich Gallery presents him older, with powdered hair. He wears a ruffled shirt and a grey-green velvet coat, but there is no attempt to conceal what time has done: he wears spectacles. Some see humour in the expression of this Georgian Englishman; but there is no humour other than good humour in it. Of that there is abundance.

Student of Landscape

To return to the Reynolds of the picture with the flowing, unpowdered ringlets, the young painter of Plymouth Dock days. Leslie holds that during his sojourn in Devonshire Reynolds did not fail to study landscape, there so beautiful. There is, he says, at Port Eliot a long narrow view of Plymouth and the adjoining scenery from the hill called Catdown, painted by him in 1748.

His Native County

It will not be here out of place to consider Reynolds in relation to his native county, where he spent his entire youth and a main part of his young manhood, and for which he retained an inextinguishable affection to the last. It is a county that well justifies the peculiar love and honour in which it is held by its natives, so many of whom have risen to distinction. Some of its sailors have been named here; of its famous soldiers it will suffice to instance Marlborough and Monk. Among its theologians, so little were Parson Smart and Parson Reynolds—good men both, but not men of large light—representative, that it is here represented by Hooker and Jewel, worthy natives of a county that, long before it gave birth to them, had given birth to St. Boniface. Of its poets two are named in John Ford and Gay, one striking the saddest note struck in Elizabethan days and the other making good his patronymic in early Georgian days. Charles Kingsley was not born or thought of in Reynolds's time, but Coleridge was born and began to be thought of, and Wolcot, the wit, had fame. Newcomen had invented the steam-engine, and it only remained for the county that had added illustrious names to England's history, literature, and science, to add a name to art more illustrious than Gandy's.

Great Devonians

"It is satisfactory to think," says one of the biographers of Reynolds, in dealing with the period of his youth, "that he studied with profit the works of William Gandy of Exeter, a painter some of whose

portraits he certainly spoke of as equal to those of Rembrandt. One of Gandy's works he particularly admired, the portrait of an alderman of Exeter, and one of his observations he took much pleasure in repeating—namely, that a picture should have a richness in its texture, as if the colours had been composed of cream and cheese." The observation was characteristically Devonian, and it is agreeable to hear of it as quoted from Gandy of Exeter by Reynolds of Plympton.

First Commissions

It was in his native county that Reynolds received his first orders. It warms the heart to remember his father's joy at his first commission from the "Commissioner." Captain George Edgcumbe, of the Devonshire family of that name, was among the first persons to sit to him on his settling in Devonshire after leaving Hudson. At this time, too, he painted the portrait of the beautiful Miss Eliot of Devonshire, whom as a painter of name and fame he was to paint again years afterwards in a portrait accounted one of his most beautiful. That was when she had become Mrs. Bonfoy. Among his pictures of other beautiful women of that good aftertime a high place is accorded to his portrait of Mrs. Horneck, the Plymouth beauty and mother of Goldsmith's "Jessamy Bride" and "Little Comedy." In the pocket-books which contain the names of his sitters there occur over and over again, it has been pointed out, "good old western names, Buller and Edgcumbe, Bastard and Parker." What has been termed "his

special Devonshire circle" included all these sitters turned into friends, and it included the Molesworths and the Mudges. One of the Mudges was to be painted by him in a manner which more than all the learning of the sitter assures him of remembrance. Reynolds's path was ever crossing fatefully that of Devonshire men, as when he found himself bound apprentice to Hudson of Devonshire, or under the influence of Gandy of Devonshire, or sharing his house with Northcote of Devonshire, or with his heart going out to Hayman of Devonshire.

'It is known that when at the zenith of his fame in London, having impaired his health by constant labour, he went into Devonshire accompanied by Johnson. "He was welcomed," so we are told, "with something of a silent approbation; for the populace of England know little and care less about either painting or poetry, or any such matters. The applause, too, of a man's native place is generally the last which he receives; for those who knew him in youth will not readily allow that in capacity he is superior to themselves, and are apt to regard the coming of his fame among them as an intrusion to be resented. But Reynolds was a man armed in that philosophic calmness which no disappointment could ruffle or disturb. He received a kind welcome from the learned and scientific Mudge, and was distinguished by the notice of all men remarkable for knowledge or station. And homage was paid to him by one then young and nameless who has since risen high. 'Mr. Reynolds

was pointed out to me,' says Northcote, 'at a public meeting, where a great crowd was assembled. I got as near him as I could, from the pressure of the people, to touch the skirt of his coat, which I did with a great satisfaction to my mind.'" Thus was accorded to Reynolds in his native county, if not by all, yet by some, that enthusiastic homage which he in his day had accorded to Pope.

It was on the occasion of this visit to Devonshire with Reynolds that Dr. Johnson partook so liberally of the famed "cream" as greatly to scandalise one of his entertainers. It may be assumed that it took all the Devonian in Reynolds to forgive the breach of manners in the Doctor.

Mayor of Plympton

Some ten years later Reynolds again visited his native county. He was at this time (1773) President of the Royal Academy, Knight, and honorary Doctor of Civil Law of Oxford. His native place elected him mayor. *Mayor of Plympton* —the title is one not calculated perhaps to dazzle every reader of this, but Sir Joshua Reynolds had to pull himself up for confiding to His Majesty George the Third while walking with him at Hampton Court, that the title of Mayor of Plympton gave him more pleasure than any he had ever received, "excepting"—came the belated apology—"excepting that which your Majesty so graciously conferred on me—the honour of knighthood."

"Dear knight of Plympton," so the painter is apostrophised in affectionate lines addressed to him (in

the year of his becoming mayor of his native place) by Dr. Barnard, Dean of Derry.

Why was his pleasure so great at being elected mayor of Plympton? The reason is not far to seek. "Every man," wrote Johnson (and he wrote this to Reynolds), "has a lurking wish to appear considerable in his native place."

One likes to think of Reynolds as speaking with his county's speech, and is well pleased to find him avowedly introducing a Devonshire idiom into a description of a Bolognese picture seen during his stay at Bologna in 1752. It is, according to him, the picture of a young woman representing human life, and having "in her right hand a flower, and what we call in Devon tell-a clocks."

He was, then, racy of Devon soil, and even when his only visible connection with his native county was his connection with the Devonshire Club, his heart remained in unchangeable touch with it.

CHAPTER II.

FOREIGN TRAVEL.

[1749-52.]

In the spring of 1749 Reynolds met Keppel at the house of Lord Edgcumbe in his native county. The sailor, already a man of mark, though only four-and-twenty years of age, was entrusted with a Government mission to the states of Barbary, and, with the rank of Commodore, was appointed to the command in the Mediterranean. The painter was but two years his senior, and a friendly intimacy resulted in the Commodore's offering him a passage out. It was joyfully accepted, and the young painter set out on a journey with Keppel which took him to Rome, *viâ* Lisbon, Cadiz, Gibraltar, and Algiers.

Meeting with Keppel, 1749

Having seen somewhat of all these places, Reynolds came to see more of Minorca, where he made a sojourn at first very pleasant, by reason of the kindness of Governor Blakeney, who was painted by him. It was also at first very profitable, for the Governor was not the only person who gave him a sitting, but his fellow-travellers, though, it seems,

Minorca

they did not think much of the young artist, allowed him to paint them, and he found it to his advantage to do so. He was, however, to make a sad experience in Minorca, being thrown from his horse and receiving a wound to his mouth which necessitated the cutting away of a portion of his lip, to his permanent disfigurement and—some have held—to the permanent detriment of his utterance.

On leaving Minorca he proceeded to Leghorn, and in due course arrived at Rome, where he remained two years, making studies and copies of pictures, but not, it seems, of those of Michael Angelo. Part of the time in Rome was spent in living down his disappointment upon first visiting the Vatican, where he was severely punished for his tardiness in recognising the beauty of Raphael's work, his repeated and prolonged visits to the Vatican resulting in a cold which induced life-long deafness. So far his path had been one of roses not devoid of thorns, but no complaint was brought to book by him. Instead, there are picture-notes, most of them (but not all of them) of a strictly impersonal character. Among the Roman notes are these: "My own picture," "A foot, from my own," and there is entry made of "Caricaturas which I did at Rome."

Rome, 1750

In 1752 he left Rome for Florence, where he spent two months, and where his notes show, it is stated, that he examined the pictures in the Pitti Gallery, making, however, merely the mention of certain masterpieces. As his wont

Florence, 1752

was, he went the round of the churches, in that of San Marco noticing two altarpieces by Fra Bartolommeo, but making no mention of the works of Fra Angelico. This is made matter of comment by Tom Taylor, who adds that he finds "not a word of the 'Paradise' of Orcagna, or the frescoes of Ghirlandajo." At Florence he painted a portrait of the sculptor Wilton, which was much admired.

Bologna, 1752

Next he visited Bologna, the city of Guercino, the master whom, it will be remembered, he had been set to copy by Hudson, whose instructions he had so bettered as to produce replicas of the Italian's pictures which it has since been found difficult to distinguish from the originals. The Bolognese notes, though severely curt and incommunicative, like all the other picture-notes of Reynolds of this time, have a particular interest. "St. Cecilia, the best of Raffaele," is noted in "St. Giovanni in Monte." Many Ludovicos are noted. "'Tis turned intollerably (*sic*) black," is the comment upon one—a comment which was to be passed by others in after-days upon many a picture of Reynolds's own. Of another picture by Ludovico the note runs: "Great spirit, and admirably drawn (hands and feet) and coloured: this is one of the best pictures I have seen of him in Bologna: they say Guercino took his manner from this picture; 'tis certainly much like Guercino's manner, but superior." Yet he sees what is excellent in Guercino; witness notes such as these: "The Assumption, a capital picture by Guercino; the Virgin is sitting on the clouds, and not flying upwards."

Boy Reading (p.

(The closing comment is characteristic of Reynolds, himself to be unequalled in presenting figures other than those flying upwards.) "St. William (Guglielmo) by Guercino: his very best stile." "St. Francis, an angel playing on musick in the air: Guercino. His best stile." There are many eulogistic notes on pictures by L. Caracci, whose influence has been much observed in the early work of Guercino; and there are notes on Guido Reni, whose style Guercino more approached in his later days. One of these notes runs, "There is a certain softness in Guido that is wonderfully pleasing;" and in the same note there is ascribed to Guido "the genteelest pencilling I ever saw." The characteristically Georgian phrasing employed throughout the notes would jog the interest did it call for jogging, as when a pictured St. Joseph is described as "shaving," the meaning being that he was *using a plane.*

Homewards

From Bologna Reynolds went to Modena, and next visited Parma, Mantua, Ferrara, and Venice, where he made a stay, giving careful study to, and writing detailed notes on, the pictures there. In 1752 he returned to England *viâ* Paris, where he stayed a month, and where, it is set on record, he painted a beautiful picture of a beautiful woman, Mrs. Chambers, the wife of the architect of Somerset House, afterwards knighted.

Reynolds's Sisters

It is due to the memory of Reynolds's sisters, Mary and Elizabeth, to point out that they advanced him money for his first Continental tour. Mary had before paid half his premium

as apprentice to Hudson. Reynolds was not ungrateful, as the daughter and daughter's daughter of this Mary were to find.

Loss and Gain

As regards the benefit derived by him from his foreign travel, he had doubtless gained in knowledge of art and of the world, but all had not gone well with him. His beauty was irreparably marred; some held, as already stated, that his speech was deplorably affected, and he was deaf for life. He had, however, made the "Grand Tour," and such sunshine of the breast was his that this was the view of his case that he himself took. When it is allowed that an invincible cheerfulness is heroism, Joshua Reynolds, who, under the aspect of his inirritability, was years afterwards to be called by Dr. Johnson "the most invulnerable of men," will take his place with the world's heroes.

CHAPTER III.

HIS FIRST "GREAT" PICTURE: ADMIRAL KEPPEL, 1753.

[1752-55.]

THE "Grand Tour" having played havoc with his health, Reynolds determined to make a stay in Devonshire before taking up his residence in London, and a three months' sojourn in his native county was the result of this resolution. Even during this brief period he did not eat idle bread, witness his portrait of Dr. John Mudge, the learned physician, painted at this time.

A Lodging in St. Martin's Lane, 1753

On his return to London he took a lodging in St. Martin's Lane, near a drawing academy, which was the first after Sir James Thornhill's. Of it he became a member, fellow-members with him being, among others, Nollekens the sculptor and McArdell the engraver. His sister Frances undertook to housekeep for him. A clever, ambitious, distressful woman, she was not a notable housewife; and with the lapse of years the relations between her and her brother grew more and more strained, howbeit they held by one another in a manner which only those will understand who know that the family tie, even when it had become a black knot, was in Georgian

His sister Frances

days by all, as it is still by many, regarded as a thing that must not be snapped.

The first picture painted by Reynolds on his return to London was a portrait of Marchi, the young Italian brought by him to England. This portrait it is which elicited the dolorous cry from Hudson: "Reynolds, you do not paint as well as you did before you went to Italy!" How much better Reynolds painted Hudson had not the eyes to see, in this respect unlike other people who plied the young painter with orders for portraits. Two of these discriminating people are named in Lord Godolphin and Lady Anna Dawson. Of Lady Anna, Reynolds painted what would seem to have been his first "fancy" portrait, being one of this Georgian lady as Diana.

These two pictures were, it may safely be assumed, painted in St. Martin's Lane, where orders multiplied at such a rate that before the expiration of the year which had brought him to London, Reynolds was able to take a house in Great Newport Street, and to raise his prices. His industry was enormous, and his good friend, Lord Edgcumbe, procured much work for him. To this year (1753) belong portraits of the old Dukes of Devonshire and Grafton, and to it belongs the famous picture of Admiral Keppel by the seashore, the first of many pictures of that hero painted by him. By it Reynolds so raised his reputation as to win for himself a place in the van of all

Removal to Great Newport Street, 1753

Picture of Admiral Keppel, 1753

the native painters of his time; and a tenth-rate foreigner, Liotard, who by a ludicrous incongruity shared public favour with him, was soon demolished. All the world knows of the pæan of praise called forth by the Keppel picture; "and yet," writes Leslie, whose voice swells that pæan, "in this admirable portrait which cost Reynolds so much pains, the attitude is taken from that of a statue."

"Reynolds condemned"—so Leslie points out justly—"other painters for pilfering 'one figure from one print, and another from another,' but no artist more often adopted hints from previous art." Further, he draws attention to the fact that Reynolds not only excused but recommended the practice of taking hints. "'A readiness,' said he, 'in taking such hints, which escape the dull and ignorant, makes, in my opinion, no inconsiderable part of that faculty of the mind which is called genius.'" All this is true, and it is also true that Reynolds from the Academy pulpit said, in reference to a method of taking hints recommended by him: "Borrowing and stealing with such art and caution will have the right to the same lenity as was used by the Lacedæmonians, who did not punish theft, but the want of artifice to conceal." Small blame is his who, reading that, attaches a grim significance to the fact that the man who spoke thus painted a picture called "The Blackguard Mercury." Mercurial himself from first to last, Reynolds had other qualities so striking, and they were so strikingly manifested in his portrait of Keppel, that it comprehensibly

Pilfering

raised him to a dizzying height in the estimation of the public.

Orders poured in. Noblemen young and old sat to the painter of Keppel, among the young, Lord Huntingdon and Lord Stormont, breezily described by Walpole as "new young lords, fresh and fresh." They elected to be painted whole-length on one canvas, and the painter is praised for setting them well on their legs. His success with them won Lord Holderness, at this time Home Secretary, to sit to Reynolds. This nobleman was advanced in years, and a friendly eye, which saw in his lordship's person one "which at all times bespoke a fashioned gentleman," perceived also that his complexion was "much heightened by scorbutic eruption."

Mason on Reynolds

This eye, as will be seen, belonged to Mason, a poor poet and a poorer painter, but an intelligent observer; witness his *Observations on Sir Joshua Reynolds's Method of Colouring*. What follows is his description of the method by which Sir Joshua's picture of Lord Holderness was produced:—"On his light-coloured canvas he had already laid a ground of white, where he meant to place the head, and which was still wet. He had nothing upon his palette but flake-white, lake, and black; and, without making any previous sketch or outline, he began with much celerity to scumble these pigments together, till he had produced, in less than an hour, a likeness sufficiently intelligible, yet withal, as might be expected, cold and pallid to the last degree. At the second sitting he

added, I believe, to the three other colours a little Naples yellow; but I do not remember that he used any vermilion, neither then nor at the third trial; but it is to be noted that his Lordship had a countenance much heightened by scorbutic eruption. Lake alone might produce the carnation required. However this be, the portrait turned out a striking likeness, and the attitude, so far as a three-quarters canvas could admit, perfectly natural and peculiar to his person, which at all times bespoke a fashioned gentleman. His drapery was crimson velvet, copied from a coat he then wore, and apparently not only painted but glazed with lake, which has stood to this hour perfectly well, though the face, which, as well as the whole picture, was highly varnished before he sent it home, very soon faded, and soon after the forehead particularly cracked, almost to peeling off, which it would have done long since had not his pupil Doughty repaired it."

Unstable Colours

This is perhaps the best place in which to deal with the charge so frequently brought against Reynolds that he wittingly used unstable colours. In that matter it should be remembered that the painter upon whose method of colouring at an early period in his career Mason made the foregoing observations, was to the last what he sternly forbade his students to be, an experimentalist with gallipots, and, in the absence of all certain knowledge to the contrary, it is not only kindly but reasonable to assume that he was trying to compound that mixture which would combine brilliance with durability, and

that in so far as he wittingly used unstable colours he used the only medium which would produce the effect that gave its particular character to his work, in which lords and ladies gay, by a refinement of irony, were represented with a beauty not only as bright but as perishable as their own.[1] The case of the Marquis of Drogheda, whose portrait has been instanced as one the fading of which maintained a curious parallelism between the counterfeit and real man, was doubtless one of many similar cases. The Marquis, according to J. T. Smith, the author of the *Life of Nollekens*, was painted in early life by Sir Joshua Reynolds. He shortly afterwards went abroad and remained away between twenty and thirty years, during which time he ran into excess, became bilious, and returned to Ireland with a shattered constitution, to find that the portrait and the original had faded together.

It must be hoped that the Marquis was edified by the parallelism, but it is not on record that he was, any more than it is on record that the other fine-gentleman and fine-lady sitters to Reynolds endorsed the opinion of Opie, of whom it is stated that he used to say that the faded pictures of Reynolds were finer than those of

[1] Regarding the method of colouring recommended by Reynolds, the following is one of his most characteristic recipes:— "In respect to painting the flesh tint, after it has been finished with very strong colours, such as ultramarine and carmine, pass white over it very very thin with oil. I believe it will have a wonderful effect. Make a finished sketch of every portrait you intend to paint, and by the help of that dispose your living model; then finish at the first time on a ground made of Indian red and black."

Mrs. Chambers (p. 25).

most other painters in a perfect condition. James Northcote, years afterwards, in words of especial felicity, said of Reynolds's paintings "the very ghosts of them remain fine." Reynolds himself supplied the best possible excuse for his use of such colours as lake and carmine instead of vermilion, recommended to him as less fleeting than they, when he said that he could see no vermilion in flesh. It was to ask much of him to ask of him to paint—as enduring—a flesh-colour which he could not see.

The Admixture of Wax

That in his determination to paint the colours that he could see, Reynolds had sometimes recourse to mixtures strongly to be discommended seems undeniable, but too much importance must not be attached to the counsel said to have been given by him to a nobleman who painted for his pleasure: "Mix a little wax with your colours, but don't tell anybody," or to his remark on another occasion made, it is said, to the same amateur: "All good pictures crack."

Cruelty to Pictures

While it is far from being proven that Reynolds failed in taking steps to secure durability for his colours, it might profitably be shown that it was in his search after the stable in colour that he was guilty of the singular crime of cruelty to pictures. The history of artistic malpractices contains no more remarkable chapter than that which regards his mutilation of old masterpieces of painting with a view to discovering the manner of the laying on of the colour in them. The plea that a man may do

what he will with his own has been raised on his behalf, but barter could scarcely so make a picture by Titian Joshua Reynolds's own, that there was justification for his defacing it. The truth regarding him would appear to be that, so far from being indifferent to the stable in colouring, his vehement desire for it carried him to the most culpable lengths. His knowledge of the classics was little, or he might have taken a leaf out of the life-book of that Roman poet whose reverence for the pictures and statues collected by him caused him to worship them. How must the havoc of pictures made by Joshua Reynolds have grieved the shade of Silius!

To return to the picture of Lord Holderness, the fugitive face of which called for comment here made at some length on Reynolds's mode of painting, it would not be fair to take it as representative of the painter in 1754, in which year he painted Mrs. Bonfoy of Devonshire, giving to her lovely face a more abiding portraiture than that which he accorded to the scorbutic face of the statesman.

The Sitters of 1755

As for the sitters of 1755, the recorded names of whom number over a hundred, only a few of them need be here glanced at. They included the sailors Anson, of round-the-world fame, and Boscawen, with his sailors' nickname for him, "Old Dreadnought"; and the soldiers Ligonier, at that time Commander-in-Chief, and Haldane, a few years later to win high distinction for himself in the West Indies. They included Hillsborough, in 1755 made Treasurer of the Chambers (he was afterwards

Secretary of State under Lord North), and Townshend, described by Tom Taylor as "the wit and statesman, to whom we owe the resolutions that lost us America." Lord Harcourt, too, sat to Reynolds in 1755. He was governor to the Prince of Wales, afterwards George the Third, some of his precepts to whom were, it is recorded, "Sir, pray hold up your head! Sir, for God's sake turn out your toes."

A fine copy of Reynolds's picture of Anson hangs to-day in the National Portrait Gallery in London. The man of "round the world" fame as here presented is a pink-and-white faced, smug-looking person in a very handsome naval uniform, white and blue with much gilt binding. The picture is a half-length, with face three-quarters to the left. A strong foil to it is supplied by a picture of Boscawen, which hangs near to it. The sailor who dreaded nothing is an austere-faced man with a thin slit mouth, aquiline nose, and grey eyes of an icy coldness. He is portrayed to the waist in a fine uniform, which is carefully painted. The sideway lean of his head adds individuality to his portrait.

Demagogues took their turn among the sitters of Reynolds at this early period of his career, as later. Alderman Beckford and Dr. Lucas sat to him in 1755, and from this year dates his portrait of Mrs. Wilkes, the wife of the demagogue. Reynolds preserved, paradoxically enough, a long friendship with John Wilkes, and one cannot help deploring that he never painted the man he knew and evidently liked so well.

A time was to come when all the men great in letters

in England were to sit to Reynolds. In 1755 the men of letters among his sitters were Archibald Bower, a Scotsman of a noted controversial career, and Dr. Armstrong, also a Scotsman, the author of an admired poem on the Art of Preserving Health. Famous beauties who sat to Reynolds in that year were the Ladies Caroline and Elizabeth Keppel, sisters of the sailor, Lady Kildare, Mrs. Bastard, and Mrs. Molesworth. Among his sitters in 1755 was also the Lady Juliana Penn, whose children he afterwards painted in the famous Penn family picture.

"Idealising"

Ladies in that year, as in later years, by much outnumbered the men among his sitters, and in the painting of them he is already seen "idealising" in the deplorable Georgian reading of that word. A Miss Wynyard is painted as a sibyl wearing a turban and holding an inscribed scroll. It is not always realised how difficult was the task which was set to Reynolds as the painter of fashionable England of his time. "We must represent to ourselves," says Thackeray in his paper on George the Third in *The Four Georges*, "all fashionable female Europe, at that time, as plastered with white and raddled with red." Let any one further represent to himself the prevailing female head-dress and costume of the eighteenth century, and he cannot fail to give the admiration due to the painter of such grace and simplicity as Reynolds has contrived to portray in the person of Mrs. Molesworth, and of many another lady of fashion her contemporary.

Ladies as Goddesses

A certain sameness in Reynolds's pictures of women as contrasted with his pictures of men must be granted. It is not, however, matter for legitimate wonder when it is remembered that whereas his portraits of women present almost uniformly society beauties, those of men present —besides society beauties, or *macaronis* in the naming of their time—soldiers, sailors, poets, historians, men of every branch of letters, lawyers, statesmen, artists, and scientists. One cannot doubt that it was a commendable misliking of the thing real resulting from the Georgian life and dress in cases other than those modified by exceptional circumstances that caused painters like Reynolds to have recourse to what they deemed the ideal. It was not given to every man of that time, as it was to Goldsmith, to see the ludicrousness of the conception of the ideal which found embodiment in Georgian ladies presented as goddesses, and even when the author of *The Vicar of Wakefield* had set all England laughing at Mrs. Primrose painted as Venus, all England accorded its admiration to Reynolds's picture of the Duchess of Manchester with her son as "Diana disarming Cupid," though why a matron and a mother should be presented as the maiden goddess must have been then, as it is still, an insoluble riddle to those not minded to rest content with seeing in the picture of the Duchess as Diana an attempt on the part of the painter to get away from the Georgian even unto the Greek.

Sameness in Reynolds's Pictures of Women

A tale is told in the fact that it was primarily

with women that Reynolds mythologised, witness his "Lady Sarah Bunbury sacrificing to the Graces," "Lady Blake as Juno receiving the Cestus from Venus," and a score of pictures similar; and it is not a tale which shows him at his best with women; yet the fewest persons are to this day in agreement with Horace Walpole, who, paying a fine compliment to the women of his time and depreciating under one aspect of him the most admired painter of them, said, "Mr. Reynolds seldom succeeds in women."

Reynolds as a Painter of Men

However opinions on this subject may differ, all are agreed that Reynolds achieved his first signal success in the portrait of a man, and that his portraits of this man, as young and old, have an inestimable value. The portrait of young Keppel painted in 1753 has been already touched on here; of the portraits of him grown older two should be well known to Londoners. One hangs in the National Portrait Gallery, and gives a very favourable presentment of the sailor who did not fight hard enough to please his countrymen, wherefore they had him court-martialled. He has a firm grip on his sword, is dressed in an elegant naval uniform, and there is a pleasing colour in his face, which is marked by considerable jowl. Reynolds, it is plain, took great pains with his subject, and the picture is beautifully finished and of a delicious tone. The other portrait of Keppel hangs in the National Gallery. It, too, is splendid in colour, though the subject of it is by no means so sprucely attired as in the picture in the

Portrait Gallery, which was painted for John Dunning, the able and eloquent lawyer who helped to secure the acquittal of Keppel. In both pictures the Admiral appears as a sad-eyed man, and in that in the National Gallery there is a heavy sea behind him and a dark sky over him. No man knew better than the painter of that picture how heart-stricken had been the brave sailor accused of cowardice.

CHAPTER IV.

FIRST PORTRAIT OF JOHNSON, AND OTHER PICTURES OF THE LATER 'FIFTIES.

TOM TAYLOR admirably depicts the salient features of the London world of letters when Reynolds appeared on the scene in 1753.

Great Men in London

"Burke was at the Middle Temple, nominally reading for the Bar, but already contributing to the newspapers and periodicals of the day, and casting about for settled employment; at one time meditating emigration, at another entering the lists for a consulship at Madrid. Goldsmith, in disgrace at home, was leaving his uncle Contarini's, to study medicine at Edinburgh. Johnson was drowning his grief for the death of his wife in hard labour on his Dictionary, and putting the finishing touch to the *Rambler*, of which the last paper appeared in the March of this year. Richardson was on the pinnacle of his fame: *Clarissa Harlowe* had been finished for two years, and *Sir Charles Grandison* was on the eve of publication. Fielding had produced his *Amelia* the year before, and was now beginning to sink under the complication of ailments which carried him off in 1754. Smollett was resting his pen after the publication of *Peregrine Pickle*, and trying, without

Admiral Keppel (p. 28).

success, the experiment of a return to practice. Gray was enjoying the reputation of the *Elegy*, published in 1749, and on the point of breaking into what Walpole called his 'three years of flower.'"

Walpole and the three first-named of the men in the foregoing—Burke, Goldsmith, and Johnson—were to be transmitted to posterity in their habits as they lived by Reynolds, and though the same thing does not hold good of the other men named, it is worth remembering that Reynolds was to paint a young girl reading the novel which had set Richardson on the pinnacle of his fame, and he was to paint the author of *Tristram Shandy*. Among dramatists to be painted by him, besides Goldsmith, were Colman and Sheridan; and among poets, besides Goldsmith, Beattie, Mason, and Macpherson. Hoole, the translator of Tasso, was to live in his portrait, and through him the faces of the Warton brothers, poets and critics, and that of the critic Malone, were to be assured of remembrance. Thanks to him, the features outward and visible of Gibbon, Robertson, and Adam Fergusson, the historians, were not to be lost to the world, and among other men of letters who were to live in counterfeit through him were to be Dr. Burney, Dr. Hawkesworth, Bishop Percy, and James Boswell.

Johnson and Reynolds

It was appropriate enough that Johnson should be the first in this long series of writers to be painted by Reynolds. The beginning of the life-long friendship which came to exist between the great Cham of literature

and the great Cham of art of that day is thus described by Allan Cunningham, leaning on Boswell:—

"Some time in the year 1754 Reynolds acquired the acquaintance, and afterwards the friendship, of Samuel Johnson. How this happened is related by Boswell. The artist was visiting in Devonshire, and in an interval of conversation or study opened the *Life of Savage*. While he was standing with his arm leaning against the chimney-piece, he began to read, and it seized his attention so strongly that, not being able to lay down the book till he had finished it, when he attempted to move he found his arm totally benumbed. He was solicitous to know an author one of whose books had thus enchanted him, and by accident or design he met him at the Miss Cotterels' in Newport Street. It was Reynolds's good fortune also to make a remark which Johnson perceived could only have arisen in the mind of a man who thought for himself. The ladies were regretting the death of a friend to whom they owed great obligations. 'You have, however, the comfort,' said Reynolds, 'of being relieved from the burden of gratitude.' They were shocked at this selfish suggestion; but Johnson maintained that it was true to human nature, and, on going away, accompanied Reynolds home. Thus commenced a friendship which was continued to old age without interruption."

The friendship grew apace, and not only did Johnson become devoted to Reynolds, but he formed a hearty liking for his sister, the "Renny dear" of the verses in which he parodies the *Percy Ballads* as follows:—

Frances Reynolds

"I therefore pray thee, Renny dear,
That thou wilt give to me,
With cream and sugar softened well,
Another dish of tea.

Nor fear that I, my gentle maid,
Shall long detain the cup,
When once unto the bottom I
Have drunk the liquor up.

Yet hear, alas! this mournful truth,
Nor hear it with a frown,
Thou canst not make the tea so fast
As I can gulp it down."

An *Essay on Taste,* written by Frances Reynolds, was highly extolled by Dr. Johnson, and it is conceivable that the sad woman who wrote in her commonplace book, "The first step to be despised is to be pitied," was better understood by the brooding stranger than by her kinsman, in whose mental life brooding had no part. Certain it is that while Reynolds visited on his sister that resentment which Great Claus in a family largely visit upon Little Claus, in especial being irked by the aspirations of that lesser one, Johnson derived equal pleasure from the successes of both brother and sister, and writes jubilantly under date January 9th, 1759, to a friend:—"Reynolds has within these few days raised his price to twenty guineas a head, and Miss is much employed in miniaturas."

As the intimate of Reynolds "and Miss," Johnson in the course of time is seen to be almost as much at home

in the world of art as in the world of letters. "The artists," he writes to Baretti, "have established a yearly exhibition of pictures and statues, in imitation, I am told, of foreign academies. This year was the second exhibition. They please themselves much with the multitude of spectators, and imagine that the English school will rise much in reputation." There is a covert jeer in that, and there is an open one in what follows:—"Surely life, if it be not long, is tedious; since we are forced to call in the assistance of so many trifles to rid us of our time—of that time which never can return." After this moralising it causes a shock of amusement to find Dr. Johnson penning an introduction to the catalogue of the new exhibition, and treating it as no trifling matter at all. "The purpose of this exhibition," he writes, "is not to enrich the artist, but to advance the art; the eminent are not flattered with preference, nor the obscure insulted with contempt; whoever hopes to deserve public favour, is here invited to display his merit."

At this time the *Vicar of Wakefield* was not yet written, but the word "fudge" was already current in England.

A Holiday with Johnson

When in the year 1762 Reynolds took an autumn holiday in Devon, Johnson, as has already been pointed out, was his companion. To Mary Palmer, Reynolds's sister, belongs the credit of having on that occasion afforded the Doctor a novel and delightful experience. Happening to ask him if he liked pancakes, she received the

reply that he did, but that he had never had enough of them. She thereupon had pancakes served to a number which allowed Dr. Johnson to have thirteen. Clever as generous and kind, Mary Palmer was the author of the famous *Devonshire Dialogue*, which has been pronounced to be the best piece of literature in the vernacular of Devon.

In the year 1764 Hogarth died, and Reynolds narrowly escaped death, being attacked by a sudden serious illness. Johnson, in congratulating him on his recovery, writes: "If I should lose you, I should lose almost the only man whom I can call a friend." The goodwill was mutual, and a very striking instance of the trust reposed by Reynolds in Johnson is on record. Being invited to become first President of the Royal Academy in 1768, he declined the honour until he had discussed the matter with Johnson, who favoured the idea, and who subsequently broke a long abstinence from wine by drinking it in celebration of the honour of knighthood conferred on his friend with the honour of Presidency. The Doctor, it may be mentioned in passing, together with another Doctor—Goldsmith—figured on the staff of the new institution, the author of *Irene* being made professor of ancient literature, and the author of *The History of Rome* professor of ancient history.

Johnson on his Deathbed

Among the last words spoken by Johnson were words addressed to Reynolds. "I have three requests to make," said the dying scholar to the painter: "forgive me thirty pounds which I borrowed from you—read the

Scriptures—and abstain from using your pencil on the Sabbath-day." Reynolds forgave the dying moralist the thirty pounds.

Pictures of Johnson

So far nothing has been said here of the pictures of Johnson by Reynolds. The first of these was painted in 1756. It is a half-length in which the Doctor is presented, pen in hand, at a table on which are writing materials and books. An engraving of this picture was published by Boswell in his *Life of Johnson*. The portrait in which Johnson appears without a wig and with hands raised was painted many years afterwards, in 1770, and it was followed by that of 1773, in which the Doctor has his hand upon his waistcoat. This is the portrait in the National Gallery, which to one is "a dull snuffy-coloured picture," while to another—perhaps to most others—it belongs to those marvels of portraiture by which there is achieved a conquest over death. Yet another portrait of Johnson by Reynolds is the one in which the Doctor is presented reading with that difficulty which the near-sighted have, and which necessitates the holding of the written page close to the face. "It is not friendly," said Dr. Johnson, "to hand down to posterity the imperfections of any man." "You will not be known for your defects, Doctor," interposed the ingenuous Mrs. Thrale, "though Sir Joshua should do his worst." Sir Joshua, saying nothing, did his best, which is Boswell's best condensed. Boswell, be it here called to mind, first saw Johnson in Reynolds's counterfeit, and mentions this fact in his account of his first

interview with the Doctor, which took place in 1763. "I found," he writes, "that I had a very perfect idea of Johnson's figure, from a portrait of him painted by Sir Joshua Reynolds, soon after he had published his Dictionary, in the attitude of sitting in his easy-chair in deep meditation."

The pocket-book in which Reynolds entered his sitters for 1756 is lost, and it is possible only to speculate on that year in its relation to the painter. Tom Taylor thinks it the probable date of the portrait of Horace Walpole, which, he points out, was engraved in 1756. For the rest, he concludes that this year could scarcely have been a profitable one for the arts of peace, public events being so alarming in it, for it was in 1756 that Minorca was lost to England, and early in the year following that Admiral Byng was executed to meet the popular cry, "Hang Byng, or take care of your King." Reynolds would have had to carry his reputed indifference to politics to the extreme of callousness not to be moved by an event in which an island upon which he had made a sojourn was lost to his country with consequences so direful to a man who was to be vainly championed—as was Byng—by that very Keppel to whom Reynolds owed the journey that had taken him to Italy *viâ* Minorca.

Portrait of Horace Walpole, c. 1756

However matters may have stood with Reynolds in 1756, the pocket-book of the next year shows him to have been in very great demand. Johnson alone sat to him six times in this year. He is entered as "Mr.

Johnson," Reynolds at no time styling him Doctor. Among the many other sitters of 1757, special mention may be given to Miss Day and Miss Bishop the pretty, Mrs. Bouverie the beautiful, Lady Albemarle the handsome. The last-named lady was the mother of Reynolds's friend Keppel, and his portrait of her is in the National Gallery. It is allowed to be an incomparable work. The Duchess, who is represented as sitting, wears a brocade dress of inimitable texture. While, however, the picture of her is in its entirety wonderful and to the last degree decorative, it is none the less the presentment of a woman without a soul. There is a possible explanation of this fact. By severe working of the law of time, the Duchess's face is so blanched as to have lost almost all semblance with life, and the deadness in it may be to a great extent accountable for what seems the soullessness in it. The brocade dress, on the other part, has retained its beauty undiminished, if the case be not rather that it has gained in beauty with the years.

Sitters of 1757

Mr. and Mrs. Buller of King's Nympton, in Devon, are in the sitter-list of Reynolds of 1757; in it is Lady Caroline Fox, wife of the great debater, and to this year is referable an unfinished picture of the second Duke of Marlborough, called while sitting to Reynolds to the seat of war in Germany, where he died in the following year. The portrait of Mrs. Thomas Whetham in the South Kensington Museum is also referred to the year 1757.

Increasing practice brought the painter the amazing

Lady Waldegrave (p. 53).

number of one hundred and fifty sitters in 1758, the busiest year of his life. In it sat to him Lady Mary Coke, the beautiful heroine of a strange romance, and Mrs. Horneck, the Plymouth beauty, and the beautiful Gunnings, now severally the Duchess of Hamilton and the Countess of Coventry. In it he painted his portrait of Sir Thomas and Lady Harrison, described as one of his finest and most characteristic pictures. In it he found time to paint Master Mudge, the son of the Plymouth doctor, his friend, and in 1758 he painted Spranger Barry, the actor, of whom it is on record that the great parliamentary orators used to study his acting for the charm of its stately grace and the secret of its pathos. But above all, Reynolds painted fighting men in 1758, among them the uncompromising James O'Hara, Lord Tyrawley, and Commodore Edgcumbe, the friend of his boyhood. Even the name Captain Smith in the sitter-list of 1758 gains interest when it is brought into line with that of the hero of Acre, whose father Captain Smith, himself a hero, was. And Delaval, the macaroni, as painted in that year by Reynolds, has a musket in his hand. Foreign names are not numerous among the names entered in Reynolds's pocket-books, but in the sitter-list for 1758 occurs that of Prince Czartoryski.

Sitters of 1758

A young English commoner, still in his teens, who was —none too creditably—to come by the title of "Prince," also sat to Reynolds in 1758. He is entered with the sitters of February as "Mr. Boothby." Mr. A. Graves,

who discovered his portrait, gives interesting information on the subject of it and of Mr. Boothby in a paper contributed to the *Connoisseur* for January 1902, furnished with a full-paged illustration underwrit, "The recently-discovered Portrait of Charles Boothby Skrymshire, aged 18, by Sir J. Reynolds, 1758."

Blood-Royal

Two Dukes sat to Reynolds in this year. One of them was the Duke of Richmond, who made a bid for distinction in arts and arms. The other was the Duke of Cumberland, William Augustus of unblessed memory. He was the first member of the Royal family to sit to Reynolds, who owed the introduction to him to the Keppel family. The Cumberland who sat to Reynolds in 1758 was not the victor of Culloden days, not the man elate with his reward of £25,000 a year and the thanks of Parliament; he was not the "Butcher" red-handed. Reynolds's sitter was a man who was no longer a slayer of men; was Cumberland after surrender and disarmament of his army; Cumberland in disgrace, but not so broken-spirited that he did not sit for his picture. The portrait which resulted may be seen in the National Portrait Gallery in London. The paint is dull and muddy, but the painter has caught the cruel sensual mouth of that infamous butcher. He has a strong jaw and a double chin: eating and drinking were, it may be gathered, large parts of his life, for the lower part of his face is larger than the upper. Give the devil his due: there is something simple about

the man. He wears no stars, and is painted in a red tunic covered by an overcoat. Reynolds, it has been thought, did not care for the sitter, and had no heart in his work, for he left the face muddy. It was probably a case of leaving it as he found it.

The young and buoyant Prince Edward, afterwards Duke of York, sat to Reynolds in the same year as Cumberland, and in the next year—1759—the painter (as one of his biographers puts it) enjoyed the full favours of Leicester House, among his sitters of that year being for the first time the Prince of Wales, afterwards George the Third.

By an event more epoch-making in his art than the Prince of Wales's first sitting to him, Kitty Fisher sat to Reynolds for the first time in 1759. According to Tom Taylor, who describes Kitty as "the most celebrated *Traviata* of her time," there are seven portraits of her by Reynolds. Of the one accounted the loveliest of these —Kitty is in it painted with doves as dovelike as which she looks—Mr. Pulling has said, "Forget who and what Kitty Fisher was, and who can fail to be charmed?" It is thought that Kitty sometimes served Reynolds for a model in his "fancy" pictures, such as "A Mother and her Sick Child" in the Dulwich Gallery. This is the bedroom scene in which Death appears with a sickle in his hand. A sickle in a bedroom is, all due allowance made to symbolisation, essentially out of place, and, by doubtless unintentional humour on the part of the painter, the

Kitty Fisher, 1759

matron for whom Kitty is held to have sat looks scandalised rather than dismayed.

Garrick, Woodward, and Barry, 1759

Garrick, Woodward, and Barry, the three foremost actors of their time, also sat to Reynolds in 1759, Barry having already sat to him the year before. The admired comedian, Harry Woodward, was painted at least four times by Reynolds, and Garrick's name occurs again and again in the pocket-book entries. "Such as he was," says Tom Taylor, "Reynolds has painted immeasurably the best portraits of him. There are seven of them; that of 1759 was the first. To paint Garrick was to come into direct competition with all the notable portrait-painters of the time. Everybody painted him—Reynolds, Gainsborough, Hayman, Dance, Cotes, Hone, Zoffany, Angelica Kauffmann. . . . But for the world Garrick is immortalised by the pencil of Reynolds; and chiefly by that happy allegory of him between Tragedy and Comedy, painted two years after this." "That happy allegory" also commended itself to Leslie, who wrote: "The thought of placing Garrick between Tragedy and Comedy was a happy one. The great actor, who began his career in the service of the Tragic Muse, seems unable to resist the allurements of her rival. He throws an appealing, half-ashamed look towards his first love, who, it must be confessed, is a very inadequate personification of Tragedy. Reynolds did not paint the Tragic Muse till she sat to him herself, in the form of Mrs. Siddons."

To those who have no admiration for allegory of the

sort extolled by Leslie and Taylor may be recommended the portrait of Garrick and his Wife, into which no element other than the simply human enters. The actor and Mrs. Garrick are in this picture represented after twenty-five years of marriage, lovers still.

Though the pocket-book for 1759 records one hundred and forty-eight sitters, Reynolds that year found time to write three papers to the *Idler*. His sitters included some persons other than those already named here who call for mention. The Countess of Albemarle sat to him in 1759 with her two daughters, the Ladies Caroline and Elizabeth Keppel, the picture which resulted being one of the most admired of the painter's works. The "beautiful Gunnings," as wives, were this year painted together; and the lovely Countess of Waldegrave, Horace Walpole's niece, was painted by him this year for the first time of many times. Soldiers and sailors sat to him; among the soldiers, Colonel Clavering, "covered with more laurels than a boar's head" (the description is Horace Walpole's, penned in 1759), and among the sailors Captain Byron, with his nickname "Foul-weather Jack."

In 1759 Malone first sat to Reynolds, sitting to him often afterwards, with the result that they became closely intimate. Hence the importance of Malone in connection with Reynolds, whose life he was to write. The picture of the biographer-to-be which hangs in the National Portrait Gallery presents a man with a face of boyish pinkness and freshness, and a head of so odd a shape—in this

Malone, 1759

matter not quite singular among the heads painted by the same hand—that the question has been asked if Reynolds occasionally did not draw rightly. It may be whispered that he occasionally drew very wrongly.

Portraits of Miss Reynolds

In the entries for 1759 is the name "Miss Reynolds." According to Leslie, Reynolds painted his sister at intervals from May 1755 to April 1759, and her face, as described by him, is round, the features are small, and the resemblance to her brother is striking. The boy Master Mudge had been painted in his own character by Reynolds in 1758; in 1759 another boy, Master Cox, was painted by him in the character of Young Hannibal.

The worthless took their turn with the worthy among the sitters to Reynolds, who in 1759 painted Lord March, afterwards Duke of Queensberry, the "Old Q." of shameful memory. In this year, too, La Rena, whose reign was drawing to a close, was painted by the painter of Lord March, long her admirer.

While portrait-painting, it will be seen, throughout his career primarily engaged Reynolds, he did not give his time exclusively to it. It is unknown at what date he produced his curious humoresque, known as "The Infant Samuel Johnson," being his conception of the philosopher at the age of two years, embodied in a picture which is perhaps the best heavy joke that was ever perpetrated. In a graver mood he painted the picture known as "Venus," of which it is on record that the head was

The Infant Samuel Johnson

painted from a beautiful girl aged sixteen and the flesh-tint of the body from a year-old naked babe. This picture was last of the many painted in 1759.

Thus was brought to a close the work of the 'fifties, a busy time with Reynolds, but one in which he would seem to have relieved work with play, if not with play at White's, where play ran higher than he relished. With Shafto and the Vernons, General Guise and Sir John Ligonier among his sitters, and Wilkes and the Keppels among his friends, says Leslie, he must have heard enough of the play at White's and the fate of its victims. Doubtless he must, and, obviously, he steered a warier course than they at White's, howbeit to the last he played, and brought to the contemplation of picture-cards an interest in which the painter had no part.

Work relieved with Play

CHAPTER V.

PORTRAITS OF THE EARLY 'SIXTIES: STERNE AND OTHERS.

[1760-65.]

THE first exhibition of his pictures on the part of Reynolds took place in 1760 at the Society of Arts, which was the parent of the Incorporated Society of Artists in 1765, by secession from which was constituted the Royal Academy, the first exhibition of which took place in 1769. To this decade therefore belongs the last work of Joshua Reynolds, who, as President of the Royal Academy, was knighted on the 21st of April in 1769.

First Exhibition of Reynolds's Pictures

On the occasion of his first public exhibition of his work in 1760, Reynolds showed his quality in four portraits presenting severally the Duchess of Hamilton, Lady Elizabeth Keppel, a Gentleman (unnamed), and a member of the Vernon family in armour, in an attitude said to have been taken from Vandyke. The portrait of the Duchess is worthy of its original, the beautiful Elizabeth Gunning, and the portrait of the other Elizabeth has been praised for the expression inimitably maidenly and gentle given to this lady.

It was in this year that Reynolds moved to Leicester

Square, where he spent the remainder of his life, and where he set up a chariot. To have followed him so far from one London home to another is to have followed a painter's progress with an interest all its own. First we found him in St. Martin's Lane, described by Allan Cunningham as "then [1746] the favourite residence of artists, where something which resembled an academy was established." The writer who so describes St. Martin's Lane in one place in another terms it "the Grub Street of artists." It was a favourite resort of literary men of the time, as the site of Slaughter's Coffee House, which numbered Pope among its patrons. Not in it, but within a stone's-throw of it, was the Pine Apple Tavern, where Johnson, on his coming to London ten years before this time, "dined very well for eightpence, with very good company." With increasing work and wealth, Reynolds, as we have seen, was able to shift his quarters from St. Martin's Lane to Newport Street. The distance traversed was not great, but the new house taken was impressively handsome, and with a short lapse of time a still finer house was to be taken, the one in Leicester Square. Thus Reynolds's wanderings in search of a dwelling-place never took him, it may be noticed, far from his original place of abode.

Removal to Leicester Square

Among his sitters of 1760 was the redoubtable sailor with his nickname "Yellow Jack"; and three soldiers who stand out from many who sat to Reynolds in that year are Lord Granby, then in his heyday of favour, Colonel Trapaud, the plucky and the lucky,

and Lord Ligonier, the honoured veteran, Reynolds's picture of whom on horseback may be seen in the National Gallery in London. Lord Ligonier has a fine, old-young face, with a French look in it which answers to the French look in his name. Unhappily, the horse on which he is mounted is a magnified toy-rocking-horse which is on the backward rock, the soldier astride of it looking no whit excited, and barely keeping back a smile. The leg and foot which are towards the spectator of the picture are also lamentably drawn, especially the foot. On the other hand, the trappings of horse and man are delightfully painted. Woodward sat again to Reynolds in 1760; Giardini, the opera-manager, sat to him; and La Rena and Nelly O'Brien gave him sittings. The portrait of Nelly O'Brien of 1760 is not considered the loveliest of her, the one to which that praise is accorded being the portrait which Reynolds painted three years later. The Nelly of it in the Wallace Collection is a hatted lady with a delicious Irish face, witty and wistful. Among a crowd of titled ladies who sat to Reynolds in his first year of residence in Leicester Square may be named Lady Waldegrave, of whom one learns with no surprise that Reynolds never seemed to tire of painting her. To name least last, "Master Bouverie" sat to the great man of Leicester Square in 1760. He is painted as a baby in the picture of his lovely mother, and the result is one of Reynolds's striking Mother-and-Babe pictures, less of the heavens heavenly than those of the Renascence painters, but by

Sitters of 1760

no means on that account to be called of the earth earthy. They have a character entirely their own and lovely. In 1760, too, sat Sterne, who would appear to have sat to Reynolds for the first time on a Sunday. The parson sitting, and the parson's son painting—what would Dr. Johnson have said to it? Sterne was at this time at the zenith of his popularity. His head was entirely turned, and Reynolds—very cleverly, if a little malignly—painted him with wig askew.

Exhibiting for the second time in 1761, Reynolds was seen in a three-quarter portrait of Lady Waldegrave, wearing a turban; in a whole-length of the Duke of Beaufort, wearing his college robes; and in a whole-length of Captain Orme with a horse. The last-named picture is in the National Gallery. The Captain is a pallid, histrionic-looking young man, with one hand on a very unsatisfactory horse. The great social event of the year 1761 in England was of course the marriage and coronation of the King. Reynolds did not paint the chief actors in these ceremonies, but he painted the most beautiful in them—the Queen's bridesmaids. Two of them were the Ladies Elizabeth and Caroline Keppel, and another was Lady Caroline Russell. The Lady Elizabeth is painted full-length in her state costume, adorning the statue of Hymen with flowers. The bridesmaid, whom the bridegroom in that royal ceremony had loved—the Lady Sarah Lennox—was painted in a group begun in this year, the beautiful Holland House picture of Lady Sarah Lennox and Lady Susan Strangways with Charles

Clients of 1761

James Fox, the cousin of Lady Susan, as a lad aged thirteen. Two more pictures of Fox in his teens were painted by Reynolds. Among other notable sitters of 1761 was the wit George Selwyn; in this year there sat to Reynolds Lord Pulteney and Admiral Rodney; and in it the Duke of Cumberland and Kitty Fisher sat to him again. He could not complain of sameness in his sitters. The account of Pulteney given by Reynolds may be perused at the National Portrait Gallery. The statesman will be there found presented in what has been termed a complete picture of body, soul, and clothes. The praise accorded to the picture of the body and clothes—the last-named the gorgeous robes of a peer—calls for no abatement; but it is necessary to say that it was denied to Reynolds to present the complete picture of the soul of any one, even when he was at his best, which he was not in painting Lord Pulteney.

To the Exhibition of 1762 were sent the picture of Garrick between Tragedy and Comedy, the picture of Lady Elizabeth Keppel as bridesmaid, and that of the Countess Waldegrave as Dido embracing Cupid. In all these pictures Reynolds degraded his beautiful art to pander to the Georgian love of allegory and myth.

Sitters of 1762

Among the sitters of 1762 to whom there is given pocket-book enumeration, the most noteworthy are perhaps Kitty Fisher, Nelly O'Brien, Princess Amelia (they are named here in the sequence of entry), Lady Waldegrave, Lord Errol, General Napier, Lady Sarah Lennox, the Duke

of Marlborough, Lady Mary Coke, Mr. Mudge, Sir W. Baker, Mr. Baker, Miss Craunch, and Mr. Woodward.

The pretty sitter called in one entry of this year Miss Nelly O'Brien is in another jocosely entered as "My Lady O'Brien." The picture of Lord Errol is described as a magnificent Colossus in cloth of gold, as he appeared at the coronation. Sir W. Baker and Mr. Baker were father and son, both of Plympton, for which town they sat in the House; and Miss Craunch was the daughter of Reynolds's aforetime sponsor-in-art, also of Plympton.

Sitters of 1763

The year 1763 was memorable in England as that in which the Scottish premier, Bute, brought unpopularity upon all Scotsmen, expressed in divers ways, among them the way of Johnson, who this year for the first time crossed the path of Boswell, unwarily led into confiding to the Doctor that he came from Scotland. Reynolds painted Bute in all his glory in 1763—his glory of that time consisting mainly of blue velvet and gold lace. With him in the picture was his under-secretary, the "King's Friend" of a later date. A picture of Lady Pembroke also belongs to 1763—it presents a beautiful woman who figured in a very unbeautiful story—and in that year was painted the Princess Augusta. A very noble picture of 1763 has for its subject John Earl of Rothes, and "a very pretty picture," in Walpole's naming of it, adds another to the many very pretty pictures of Nelly O'Brien.

The eighteenth century was a time when ladies who

did not spend their lives making samplers in seclusion took an open part in politics, and of such ladies Reynolds painted six in the Duchess of Richmond, Lady Sandes, Lady Rockingham, Mrs. Fitzroy, Lady Mary Coke, and Lady Pembroke.

Sitters of 1764

It was a time of many women whose faces were their fortunes, in this respect unlike the lady who sat to Reynolds as Miss Draycote in January, and as Lady Pomfret in May of 1764. This rich heiress was rendered unbeautiful by her obesity, which was such as to cause a wit of the time to say that her tonnage was equal to her poundage. The two archbishops sat to Reynolds in 1764, and by the unconscious irony which marks the pocket-book entries, the two persons named Kitty and Nelly are found to have been of those who occupied in turn the chair in turn occupied by the archbishops. Reynolds exhibited only two pictures in 1764, portraits of the Lady Sarah Bunbury and Lady Waldegrave. Lady Waldegrave, newly a widow, is painted in widow's weeds.

K. Fisher, N. O'Brien 1764

In this year, as in other years, gallant men alternated with beautiful women among the sitters of Reynolds. To 1764 belongs his brave picture of brave Prince Lippe. This sovereign of a German principality must be numbered with the royal persons painted by Reynolds. A Londoner by birth, he was the good friend of England of his time, and one the more to be esteemed that he possessed in equal measure the qualities of a scholar, soldier, and statesman. Many

others not here named are in the pocket-book entries. Special mention may be given to Mrs. Collyear, whose brother married Goldsmith's "Jessamy Bride," and who is painted as Lesbia weeping over her swallow. Of Lord Shelburne, in 1764 a Commissioner for Trade, Reynolds painted several pictures. There is one in the National Portrait Gallery which has been censured as suggesting nothing concerning the man who sat for it, and as suggesting concerning the painter only that he did not take much pains with it. The quality of mercy is sometimes strained. The Miss Horneck painted by Reynolds in 1764 was Goldsmith's "Little Comedy," afterwards Mrs. Bunbury. Mrs. Trapaud was the beautiful wife of the Colonel of that name, and the picture of her painted by Reynolds in 1764 has been described as one of his sweetest portraits. The man of the wonderful name Samson Gideon was the son of the Rothschild of his day, the great loan-contractor Gideon. Sir Samson was raised to the peerage, with the title of Lord Eardly.

The name Mrs. Abington in the pocket-book of 1764 calls for notice. This was the actress to be painted so often and so lovingly by Reynolds. "Arch and lively" are the words with which her admirers describe her.* One of them rightly says that she was a prime favourite with Reynolds, and adds: "He has never expressed sly archness better than in her sidelong face as the *Comic Muse*."

Henry Fox, first Lord Holland, who had sat for Reynolds in 1762, sat again for him in 1764. "Cynical,

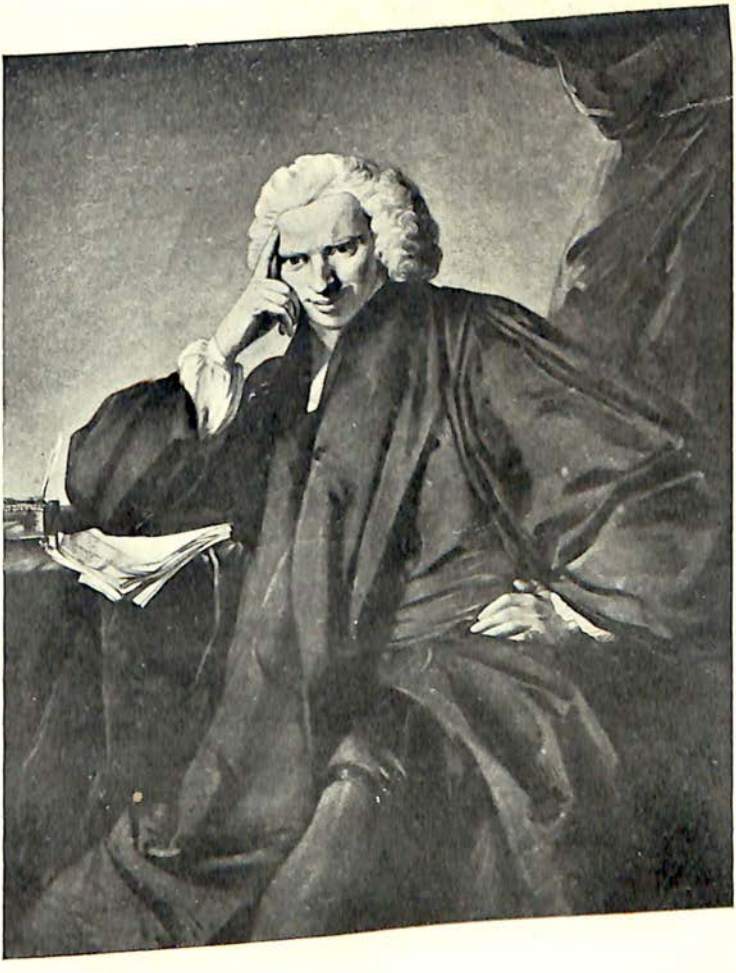
but always good-tempered," so Tom Taylor describes him. Sir Joshua on one occasion was a match for him, according to a story left on record by Northcote, and given here :—

"When he drew the portrait of Fox, first Lord Holland, the picture being finished, Lord Holland asked him what his price was for it, and being informed the astonished Lord exclaimed with much surprise at its greatness, at the same time saying, 'You get your money very quick, for it did not take you much time. How long was you about this picture?' when Sir Joshua quickly answered, 'All my life.'" [1]

So much for the year 1764 considered in connection with the art of Reynolds. It has to be added that it was in this year that he threw out the suggestion that led to the foundation of the Literary Club. He had not evolved the idea of it unaided, if the truth of the matter is stated in Prior's *Life of Malone*, where may be read, as pointed out by Tom Taylor: "It is rather remarkable that this celebrated social assemblage of talent might almost ascribe its origin to the Irish peer (Lord Charlemont). Some words had dropped from him on the subject to Reynolds. The latter mentioned it to Johnson, proposing his lordship as one of the first members. 'No,' was the reply, 'we shall be called

Literary Club, 1764

[1] Vide *Memorials of an Eighteenth Century Painter*, by Stephen Gwynn, who comments in reference to Sir Joshua's retort: "This saying recalls an epigram uttered by Mr. Whistler on one of his numerous appearances in the witness-box."



Sterne (p. 59).

Barry lapsed into a heart-numbing hatred of the man who, on their first becoming known to each other, had won his warm admiration. It has been said that Reynolds returned his hate in kind. In the general acceptance of the word failure, Barry was Reynolds's only failure incarnated, and comprehensibly caused abatement of the complacence habitual to one who was accustomed to success.

Exhibits of 1765

The veneration which, at the beginning of their acquaintance, the young Irishman had for Reynolds was not stinted in the case of the two pictures sent to the Exhibition of 1765 by Reynolds. One of them represented "Lady Sarah Bunbury sacrificing to the Graces." This mythologising of a lady called Bunbury highly commended the portrait of her to Barry, who wrote exultingly of "the great advance of portrait-painting since it got into the hands of Mr. Reynolds." Mrs. Piozzi was less appreciative of the presentment of Lady Sarah. "She never *did*," objected Mrs. Piozzi, "sacrifice to the Graces. Her face was gloriously handsome, but she used to play cricket and eat beefsteaks on the Steyne at Brighton." These words should be laid to heart by those who picture our ancestresses as uniformly sacrificing to the Graces.

Sitters for 1765

The list of sitters for 1765 is described as smaller than that for any preceding year. It is a long one none the less. Fox sat again to Reynolds in 1765, and so did Lady Waldegrave, and Mrs. Abington, and Nelly O'Brien, and

the Misses Horneck, the last-named sisters beautiful girls, still little more than children.

Such were the first five years spent by Reynolds in Leicester Square, the period in which he produced his masterly portrait of Sterne, and his most beautiful portraits of Kitty Fisher and Nelly O'Brien.

CHAPTER VI.

PORTRAITS OF THE LATER 'SIXTIES: GOLDSMITH AND OTHERS.

[1766–70.]

"THE impress of the Rockingham administration is apparent on Reynolds's sitters for 1766," writes Tom Taylor. "Lord Albemarle and Sir Charles Saunders, the Dukes of Portland and Devonshire, Lord Hardwicke, General Conway, Mr. Burke, and Lord Rockingham himself, successively took their places in Reynolds's chair."

"This year," he says further, "saw the first commanding strides of Reynolds's greatest and closest friend, Edmund Burke, on that public career which opened when he took his seat for Wendover. . . . Burke was the foremost man—as orator, as writer, as counsellor, as guide. Never, in all parliamentary experience before or since, was such a position so taken by storm. The mutual regard of Reynolds and Burke was so strong that it is impossible not to believe that every one of these triumphs had its separate joy for the quiet painter in Leicester Fields. All his parliamentary sitters must have been sounding

Burke

Burke's praises, or grumbling at his audacity. We can easily conceive how Reynolds shifted his trumpet when some old courtier or place-man, like Halifax or Carysfort, some thick-and-thin King's friend, like Dyson or Selwyn, or some macaroni, like Sir Charles Bunbury or Mr. Crewe, took up the fashionable sneer against 'the Irish adventurer.'"

While Burke astonished all hearers, Goldsmith enchanted all readers, *The Vicar of Wakefield* being published this year, and meeting with signal success. Reynolds was to paint both Goldsmith and Burke at the height of their fame, and was to paint an Irishman whose fame in their day was little less than theirs, though now he is well-nigh forgotten. This was Isaac Barré—to give to his name of Barry the Frenchified form which he gave to it—a brave soldier turned a brave speaker, formidable even, writes one who loved him not, to the great Commoner himself. Barré had a best side to his face (a bullet-wound had disfigured the other), and Reynolds, one learns with no surprise, turned the best side out.

Goldsmith

Some have thought that he did not deal as kindly by Goldsmith, who sat to him for the first time in 1766. It is thought that Reynolds became acquainted with the poet in 1762. They were probably intimate in 1764, in which year Goldsmith published "The Traveller." It will be remembered that in this poem, in dealing with Italy, Goldsmith lays especial stress on the poverty and degradation of that land as seen by him, and contrasted by him in his thought with the Italy of a former time, a

land of wealth and splendour. The following passage contains a grudging concession:—

> "Yet still the loss of wealth is here supplied
> By arts, the splendid wrecks of former pride;
> From these the feeble heart and long-fallen mind
> An easy compensation seem to find.
> Here may be seen, in bloodless pomp array'd,
> The pasteboard triumph and the cavalcade;
> Processions form'd for piety and love,
> A mistress or a saint in every grove.
> By sports like this are all their cares beguiled,
> The sports of children satisfy the child."

A legend has it that Reynolds entered Goldsmith's lodging-room while the poet was writing those lines, accompanying the action by throwing glances at a dog which had been taught by him to sit upright on its haunches in the attitude called "begging," and which he compelled it to maintain while he wrote. The ink on the line "The sports of children satisfy the child" being still wet as Reynolds perused the written page, he twitted, we are told, the poet who belittled art, and who allowed that the pastime with the dog had given birth to the idea embodied in the line. However it may stand with that story, it is true that there was established between Reynolds and Goldsmith a life-long friendship, which was marked by both with acts of love. Thus Goldsmith dedicated his "Deserted Village" to Reynolds in words of a striking simplicity and tenderness; and Reynolds on his part dedicated to Goldsmith

the engraving of his picture called "Resignation," with a quotation from "The Deserted Village" affixed to it.

That was five years after Goldsmith's first sitting to Reynolds in 1766. In the meantime there had been painted the remarkable portrait of Goldsmith exhibited by Reynolds in 1770—one ennobled, says Tom Taylor, by such an expression of dignity and tenderness as few but Reynolds could see in Goldsmith's face. Leslie notes "the ideal drapery," and the absence of a wig. The last-named point is especially commendable, for the hair is beautiful, and the splendid shape of the head and brow is shown. To gaze long at the picture is to find more and more in it that holds the attention. The look in the deep-set eyes is found to be haunting, and the straight strong nose commands admiration. The shaven mouth, long upper-lipped and heavy, and the shaven chin, receding and doubled, give all the downright ugliness that is to be found in the face, and the gazer is set lamenting that Goldsmith followed a fashion that only favoured men with faultless mouths and chins, and did not avail himself of Nature's beneficent remedy in the case of a male mouth and chin not beautiful to behold. Not to stint praise where praise in full measure is due to Reynolds's picture of Goldsmith, it may be added that the bared neck of the poet has character and strength, and the hand that holds the book is fine.

It is allowed that the face of Goldsmith and that of Ugolino are the saddest faces painted by Reynolds. An Irishman sat for Ugolino as for Goldsmith, and the

brooding sadness of both is essentially Irish. There follows here a comment by Allan Cunningham: "That Reynolds was an improver of human faces no one could be more conscious than Goldsmith; his portrait by Reynolds is sufficiently unlovely, yet it was said by the artist's sister to be the most flattered likeness of all her brother's works." It needed perhaps the eye of Blake to note the beauty in Goldsmith. "It is pleasant to think," writes an editor[1] of the poems of this strange man, "that while yet a boy, in his position of apprentice to an engraver, Blake was brought into contact with notable people, and that he once at least did, at his master's shop, see the sweet-souled author of *The Vicar of Wakefield*, 'whose finely marked head he gazed at, and thought to himself how much he should like to have such a head when he grew to be a man.'" Unlovely as seemed to Allan Cunningham Reynolds's portrait of Goldsmith, it satisfied the sensitive Irish poet, who let his love for the painter of it overflow in the portrait of him which he in his turn painted as one in a series of portraits called "Retaliation." Who does not know Goldsmith's picture of Reynolds in the semblance of an epitaph?—

"Here Reynolds is laid; and to tell you my mind,
He has not left a wiser or better behind.
His pencil was striking, resistless, and grand;
His manners were gentle, complying, and bland;
Still born to improve us in every part,
His pencil our faces, his manners our heart.

[1] Joseph Skipsey.

Young Fox with Ladies (p. 59)

Angelica Kauffmann

To coxcombs averse, yet most civilly steering;
When they judged without skill he was still hard of hearing:
When they talked of their Raphaels, Correggios, and stuff,
He shifted his trumpet, and only took snuff.
By flattery unspoiled . . ."

And so it ends; for death overtook the gentle eulogist.

While the leading men among his contemporaries all sat to Reynolds in 1766, the leading women among them did so no less. Mrs. Abington, whose prettiness made her an admired actress, sat again to him, and Angelica Kauffmann, whose prettiness helped to make her an admired painter, sat to him. Leslie, who points out that Reynolds's pocket-book of 1766 has frequent entries of "Miss Angelica," adds: "This is the pretty and graceful Angelica Kauffmann, whose pictures, feeble as they are, were thought wonderful in her own time." That depreciation of Angelica Kauffmann was penned at a time when Leslie's pictures, feeble as they are, were considered wonderful; and it being generally allowed to-day by those who are to be counted with that Leslie as critic is as untrustworthy as he is as painter, the safest course for readers of this to follow in the case of Angelica Kauffmann will be to secure another opinion on her work, or to form one at first hand regarding it. At South Kensington Museum there are three paintings by her. One is a picture of Emma Hart, afterwards Lady Hamilton.

Lady Sitters in 1766

Angelica Kauffmann

It presents the famous beauty in the likeness of a thick-set servant-girl with a comely face. One pretty woman never portrayed another pretty woman more cruelly. The other two paintings present severally a Nymph and Swain. The nymph is in each case long-limbed to an extent that gives cause for gratulation that she does not stand erect dwarfing the trees in her environment, and the swain in both cases maintains an attitude that could only be maintained in paint. When it is added that Angelica Kauffmann's colouring, which unpleasantly recalls the article of commerce known as "fancy" soap, is as unsatisfactory as her drawing; that in the case of one of the aforesaid Nymph-and-Swain pictures the composition anticipates Lord Leighton (small credit to Angelica, and great discredit to Lord Leighton); that in no case what is best, while in many cases what is far from best in later art, is seen in her work,—when all that is said, it only remains to be added that there is a quality in it which unfitted Leslie for passing adverse judgment upon it. It consists in an equal measure of gravity and grace, producing that next thing to exquisitiveness known as elegance, and marking the work of Angelica Kauffmann almost as uniformly as the absence of it marks the work of Leslie, even in cases in which elegance was imperatively demanded. It is this feature in the work of Angelica Kauffmann that renders it so pleasing when reduced to black and white, this case in especial holding good of her pictures containing no male figures, whether they be pictures allegorical, such as her "Venus Attired by the Graces," or be

samples of poetic portraiture such as her "Lady Rushout and her Daughter." Moreover, the professional modesty which to the last characterised this admired woman had for one excellent result that she rarely cut her canvas big, and often cut it noticeably small, as when she cut it for the three pictures which are stowed away in a corner of South Kensington Museum.

Thus much of Angelica as artist. It will be remembered that she was elected an original member of the Royal Academy, sharing this honour with another woman, Mary Moser, the flower-painter. At a prior time Reynolds had said of Liotard, "His pictures are just what the ladies do when they paint for amusement." For ladies who thus occupied themselves he had frank contempt, but he extended his full admiration to women who competed, as he deemed, successfully with men-workers in the field of art. It was to be expected that this attitude of mind would be misconstrued. "Her name," says Leslie of Angelica Kauffmann, "is sometimes contracted into 'Miss Angel,' and once has the suggestive addition 'Fiori.' Had Reynolds been reminding himself to buy her flowers? She had come to London only the year before [1765], under the protection of Lady Wentworth. . . . Report gave Reynolds out as an admirer of the accomplished Angelica. He painted her portrait twice; and she painted his." This was quite enough to make them the subject of match-making gossip. In fact, though Reynolds was a known denunciator of marriage in the case of painters—"You are ruined for an artist," was

his comment upon the marriage of Flaxman, and some have held that to him is due part of the heavy blame attached to Romney for his neglect of his wife—the wagging of the world's tongue of the time was in great measure set going by his supposititious matrimonial intentions towards women who shared the urbanity extended by him to all. Fanny Burney, Angelica Kauffmann, possibly even Hannah More, of whom it may be read that at one time he "carried her to see his own and other pictures," are a few of the many distinguished women among his contemporaries named as having enchained the heart of the bachelor-painter, concerning whom it can as little be proven that he loved any of these ladies as it can be proven that he loved a lady who—in this respect unlike those heretofore enumerated—apparently loved him.

Sir Joshua's Love-Letters

In days when the publishing of love-letters was of less common occurrence than it has latterly become, the English public was invited to peruse "Sir Joshua Reynolds's Love-Letters," which, to the number of three, appeared in October of 1857 in the literary periodical named *Willis's Current Notes*. "There is no love in these letters," says one reader of them, "unless there be any tenderness insinuated in the writer's remark that his lips are spoiled for kissing by the accident at Minorca." It being borne in mind that the writer at the time in which these letters were written was in the twenties, it is less indefensible to

regard him as the lover of the lady to whom he wrote,[1] than it is to regard him as the lover of Angelica Kauffmann, whose acquaintance he first made when a bachelor of the reflecting age of forty-three.

Character of Angelica Kauffmann

As for Angelica, she was probably not vilified by Smith, the author of the *Life of Nollekens*, who dubbed her a sad coquette, and who has left it on record that "once she professed to be enamoured of Nathaniel Dance; to the next visitor she would disclose that she was dying for Sir Joshua Reynolds." Sir Joshua, naturally level-headed, will have had the less difficulty in not seriously succumbing to the charms of Angelica, that he probably knew what was the talk of the town regarding her and Nathaniel Dance. "She was once," so this talk is retailed by the writer of an article on her, contributed to *Womanhood* of July 1901, "seen in a private box at Drury Lane, standing between Nathaniel Dance and Fuseli. Each had an arm round her waist, and she contrived to squeeze the hand of each."

It taxes credulity heavily to believe that the painters Dance and Fuseli can have lent themselves to the joint production of that living picture, and whatever may be the truth regarding it, the mere fact that the talk of the town should have busied itself with Angelica Kauffmann as it did, may be accepted as

[1] Her name was Weston, and she was painted by him in 1757, exactly a hundred years prior to the publication of the love-letters in question.

sufficiently demonstrating that she wakened in the bachelor Reynolds no feeling other than that which characteristically prompted him to enter this pretty woman among his sitters as "Miss Angel," and, with a tell-tale precision, to make a written memorandum of his intention to bestow on her a gift of flowers.

Lady Waldegrave

It is noticeable that the weavers of romance about the name of Reynolds have never, so far as is known to the present writer, coupled it as perhaps a lover's with that of Lady Waldegrave, painted so often and so lovingly by him. Tom Taylor tells how he found in the side-pocket of Reynolds's memorandum-book for the year 1759 (that in which was first painted the Countess) a delicate golden-brown tress in a paper inscribed "Lady Waldegrave." This tress, the discoverer of it liked to believe, had never been disturbed until he, years after the death of the painter and the Countess, found it where the painter had laid it after comparing it for the last time with the colour in the picture of the beautiful Lady Betty. "Has any lock of hair, I wonder," exclaims Tom Taylor, "been as carefully preserved in a lover's keeping as this in the painter's?" One speculation fairly leading to another, it may be asked: May the painter in this case not have been a lover? Difficult as it might be to prove that he was, it is more difficult and less delectable to see in him the lover of a woman who held love so cheap as did Angelica Kauffmann.

It is to be deplored that no portrait by Sir Joshua of

The Glasgow Portrait

Angelica is in any London public gallery. In the Corporation Gallery of Glasgow there is "A Portrait of a Lady" which has been supposititiously identified with the better-known of the two German-named painters—Miss Moser and Miss Kauffmann—who were the first (and last) of their sex to be enrolled members of the Royal Academy of Arts of England. This Glasgow portrait presents a pink-cheeked, pretty lady bedizened with many pearls.[1]

Among new names in Reynolds's pocket-book for 1766 are those of Mr. and Mrs. Thrale, whose acquaintance he seems to have made this year, doubtless through Johnson. He was in after-years to paint admired pictures of these munificent patrons of literature and art.

Pictures exhibited in 1766

The pictures in 1766 exhibited by Reynolds—they were four—were predominantly those of men, an unusual and significant fact. The one portrait of a lady exhibited was that of a society beauty, Mrs. Hale as Euphrosyne. This picture is allowed to have been one of the painter's least successful attempts at the "poetical." The three male portraits presented severally the

[1] Other pictures by Reynolds in the Glasgow Corporation Gallery are "The Portrait of a Gentleman" (he is comely and benign-faced, and the picture is very pleasing), "The Portrait of a Boy" (very beautiful, in spite of a certain Japanesishness about the eyes, the result of the absence of eye-lashes), "The Death of Cleopatra" (presenting Cleopatra, Charmian, and another woman and the asp "grouped"—a poor thing), "A Portrait of Mrs. Sheridan" (charming).

Marquis of Granby, this portrait of whom, representng the popular, bald-pated, kindly-faced general with his arm flung across his charger, was the picture which has been so often copied; Sir Geoffrey Amherst, in armour, looking the valiant soldier that he was; and a group of two men of peace, James Paine, the architect, and his son, painted to admiration.

The sitter-list of the year includes, besides those already named, the noted beauties, the Misses Horneck, painted together, their ages in 1766 being sixteen and fourteen years, Lady Waldegrave, and Kitty Fisher. It includes General Burgoyne, sardonically described as "more favourably known as dramatist than as soldier," Mr. Craunch, the Devonshire gentleman who had been the first to see the Devonshire painter's promise, and —"Mr. Hastings."

This was Warren Hastings years before his impeachment, at which Reynolds was present, as Macaulay points out in his gorgeous description of what he calls significantly that "spectacle." "There were seen side by side," he writes, "the greatest painter and the greatest scholar of the age. The spectacle had allured Reynolds from that easel which has preserved to us the thoughtful foreheads of so many writers and statesmen, and the sweet smiles of so many noble matrons."

"Mr. Hastings"

In 1766, too, Reynolds painted the King's youngest sister, the Princess Caroline, in that year to become Queen of Denmark. He painted her just before her setting out on her journey to her husband's country—

Nelly O'Brien (p. 58).

a journey concerning which she had seemingly the saddest whisperings at heart, for Reynolds has left it on record that he always found her in tears. It will be remembered that the King married by her became a madman. Reynolds himself allowed that his picture of her was not good. He could paint—he did afterwards paint—an impressive picture of Mrs. Siddons as the Tragic Muse, but he had not the skill to make even a passable picture of a royal lady shedding real tears over her tragic fate divined. His poor picture of the Princess did not, it may safely be assumed, raise him in the estimation of the Court, well satisfied with the best work of painters not the best, but not to be put off with the worst work of the man accounted the best painter of his time.

The Princess Caroline

Much has been said and written on the subject of Reynolds's unpopularity at the Court. That Ramsay here got the start of him is not matter for surprise. He was an able painter, besides being a Scotsman with a Scots friend at Court. It is the preference which was given by Royalty to such painters as Cotes and West over Reynolds that calls for comment. "Like other dull men," says Thackeray, in his account of George III., "the King was all his life suspicious of superior people. He did not like Fox; he did not like Reynolds. . . . He loved mediocrities; Benjamin West was his favourite painter." True. And Francis Cotes was high in his favour. That West and Cotes were prime movers in the foundation of the Academy, now an event near at hand,

Unpopularity at the Court

had indubitably its influence in bringing round the King, who, having at first eyed the institution unfavourably, was won to extend his approval to it, purse in hand, for he handsomely offered to meet all its money deficiencies from his private means. He also to some extent made amends to Reynolds on the eve of the first exhibition at the Royal Academy. His fellow-painters having by acclamation dubbed him President, the King dubbed him Knight, and, later, accepted the dedication to himself of the discourses on art which Sir Joshua addressed to the Academy students. A day came, moreover, when the post of painter to the King being vacant through the death of Ramsay, Reynolds was appointed to it at the imposing salary of fifty pounds a year. So much for Royalty and Reynolds, who, painter admired and desired as he was by all the kingly men and queenly women of his time, had to sue outright to be allowed to paint the anointed King and Queen of England. That he did so must ever remain a matter of regret to those who would fain see in the man who was the friend of Wilkes and Burke one who manfully took his stand in politics, cheerfully counting the cost. The case would, however, appear to be otherwise, and Tom Taylor vainly asks some of us to bate our estimate of Reynolds's "political pococurantism," to give the gentle name given by him to the political attitude taken up by Reynolds.

Many pictures were sent forth from the Leicester Square studio in 1767, though none were that year sent to the Incorporated Society of Artists, which may

perhaps be considered Reynolds's comment on the quarrels of the two parties in that Society. Among his sitters in 1767 were the Lord Chancellor, the Speaker (Sir John Cust), Lord Temple, Townshend, and Burke. The Speaker had a very short nose, which probably as little pleased Reynolds as the very long nose of Mrs. Siddons pleased Gainsborough, but the short-nosed man found his painter more civil than the long-nosed lady found hers. The Earl with his tell-tale nickname "Squire Gawky" (*i.e.* Temple), was also made the best of. Unfortunately, the same thing cannot be said of Burke, who sat this year to Reynolds for the first time of many times. All things are to be forgiven to Reynolds's local patriotism, excepting perhaps that he made of Dr. Mudge of Devonshire so very much finer a picture than he made of Burke, who is very tenably thought to refer in especial to the superb portrait of Dr. Mudge in writing to Barry in 1767 that the portraits in the Leicester Square painting-room of that year, in his opinion, surpass any before painted by Reynolds.

Sitters of 1767

It remains a grievous pity that Reynolds could not see into the great soul of Burke, and that he has not in this case given us a picture worthy of the original. Not that the picture of Burke in the National Portrait Gallery is without redeeming features. It is simple and unaffected, and the statesman who was to become indissolubly associated in the popular mind with the small bob-wig which it

Burke's Portrait

pleased him to wear perched on his large head wears his own hair in Reynolds's picture. But his eyes are surely far too dull. We cannot guess at the untamed spirit within, though we see the powerful mouth and the nostrils that quivered with indignation at every wrong. We pass on disappointed. It is not the picture of the man whose conversation in a chance encounter under an archway in a shower of rain would have told you that his was the strongest intellect in Britain. Rather is it merely the picture of a sad-faced man in dress of the dingy hue that Georgians called "sad-coloured."

There is a very interesting unfinished head, life-size, of Edmund Burke by Sir Joshua Reynolds in Edinburgh, in the National Gallery of Scotland. It is rightly said of it: "It has been left in a state in which Reynolds's manner of commencing a head may be studied with facility, and much useful insight obtained. The firmness and decision with which the features are put in evince the hand of a master." The face, which is very noble, is that of a man dead. It contrasts very favourably with that of another picture by Reynolds in the National Gallery of Scotland. This picture, which is finished—indeed, very much over-finished in the painter's early manner—presents Sir David Lindsay with a face of pallor which justifies the exclamation overheard by the present writer from a person standing in front of this portrait: "That man had pernicious anæmia!" The anæmic Sir David Lindsay is seen at the greater disadvantage at the Edinburgh Gallery from being

placed close to a very plethoric Lord Newton by Sir Henry Raeburn.

The Beauties in 1767

The beauties, never absent from Reynolds's sitters, included in 1767 Miss Horneck and Nelly O'Brien. Kitty Fisher did not sit to Reynolds that year, though her husband—Mr. Norris —did. The stage was as usual represented, Garrick and Mrs. Abington sitting anew.

It is not established past a doubt that Reynolds in 1767 painted La Zamperini, the opera-singer and dancer who in that year was the rage of London in the part of Cecchina, a name entered in the pocket-book list of sitters twice successively in 1767, and by Tom Taylor thought to denote the fifteen-year-old girl of "wicked, wanton, witching look" who acted the character thus entitled. It is fairly certain, however, that Reynolds in 1767 painted Johnson's black servant, and he has himself left it on record that upon one morning of that year he gave a special sitting to the Speaker's Peruke, one followed, perhaps inauspiciously, by the first sitting of Burke. In 1768 Reynolds sent as his last contribution to the annual exhibition of the Incorporated Society of Artists his picture of Miss Cholmondeley. It represents a charming little girl carrying a dog over a brook.

Strife in the Incorporated Society of Artists

Affairs in the Incorporated Society this year came to a head, a consummation at which Reynolds, characteristically enough, was absent. He was in Paris, but he returned to London in time to enter upon the presidency of the institution to-day

known as the Royal Academy, which owed its origin to the steps taken during his absence from England by West, Cotes, and others, who drew up the plan of an Academy, and successfully petitioned the King to adopt it. According to Leslie's full and admirable account of the foundation of the Academy, a final report of proceedings was made to the King on Saturday, December 10th, 1768, and with his sanction the Academy was formally instituted, the first general meeting being held four days afterwards.

Foundation of the Academy in 1768

Reynolds's comparatively short sitter-list for this year contains the names of the five ladies whose portraits were to be his contribution to the first exhibition held by the Royal Academy. They were the Duchess of Manchester (painted with her son as Diana disarming Cupid), Mrs. Blake (as Juno receiving the cestus from Venus), Miss Morris (as Hope nursing Love), and Mrs. Bouverie painted with her friend Mrs. Crewe. Mrs. Abington, the oft-painted, sat to Reynolds again in 1768, and Lord Rockingham, who had sat to him in 1766, sat a second time to him this year. Among new names in the sitter-list is that of the Solicitor-General, a portrait of whom by Reynolds is to-day to be seen in the National Portrait Gallery in London. *Né* John Dunning, son of an attorney at Ashburton in Devonshire, this famous lawyer, who as presented by Reynolds has an oddly unbeautiful while merry and

keen face, was raised to the peerage as Baron Ashburton of Ashburton.[1]

First Academy Discourse

The first of the Academy Discourses was delivered somewhat more than a month before the opening of the Academy on the 2nd of January, 1769. In it were enumerated the advantages held to proceed from the institution of a Royal Academy. Hints were offered to the consideration of the professors, who were in especial counselled to exact implicit obedience to the rules of art from the young students, in whom "a premature disposition to a masterly dexterity" was to be sternly repressed. The loyalty of the President-to-be, and his appreciation of his brothers in art, found perfervid expression. "We are happy," was announced, "in having a Prince who has conceived the design of such an Institution; and who promotes the Arts, as the head of a great, a learned, a polite, and a commercial nation. . . . There are, at this time, a greater number of excellent artists than were ever known before at one period in this nation; there is a general desire among our Nobility to be distinguished as lovers and judges of the Arts; there is a greater superfluity of wealth among the people to reward the professors; and, above all, we are patronised by a Monarch who, knowing the value of science and of elegance, thinks every art worthy of his notice that tends to soften and humanise the mind."

[1] In the National Portrait Gallery, too, is Reynolds's portrait of Blackstone of "Commentaries" fame. It is a fine picture dried to a chip.

Sir Joshua Reynolds

By a comical reversal of the anticlimax, the name GEORGE THE THIRD, writ large, closes the first Discourse, the last being closed by the name MICHAEL ANGELO, writ large.

The first exhibition of the Royal Academy was opened on April 26th of this year, five days after the knighting of the President. The names of the pictures sent by Sir Joshua have been recorded, and it only remains to be pointed out that three out of the four were mythological with a staring ineptitude, shown in the painting of a married lady as Diana—the goddess who elected to remain unwed—and of a spinster as Hope nursing Love. A bachelor aged forty-six, as was Sir Joshua in 1769, ought not to have blundered so direfully.

His duties as President, which naturally weighed heavily in the first year of the Royal Academy, did not prevent Sir Joshua from painting diligently, among sitters old and new who sat to him in that year being Mrs. Horton, the widow of the yard-long eye-lashes, a Royal Duchess to be; Mrs. Bouverie, painted for the full-length picture of her tossing her child; Garrick, Miss Harriet Powell (the actress with a bird on her hand, painted as Leonora in "The Padlock"), Burke, and Angelica Kauffmann.

Sitters of 1769

On the 11th of December of this year was delivered the second Discourse. It treated of the course and order of study, and of the different stages of art. In it much copying was discountenanced, and the artist was told that at all

Second Discourse

Goldsmith (p. 71).

times and in all places he should be employed in laying up materials for the exercise of his art. The medallists to whom these Discourses were more particularly addressed —students who had received prizes in the form of silver and gold medals—were thus courteously invited to give the President a hearing:

"I congratulate you on the honour which you have just received. I have the highest opinion of your merits, and could wish to show my sense of them in something which possibly may be more useful to you than barren praise. I could wish to lead you into such a course of study as may render your future progress answerable to your past improvement; and whilst I applaud you for what has been done, remind you how much yet remains to attain perfection. I flatter myself that from the long experience I have had, and the unceasing assiduity with which I have pursued those studies, in which, like you, I have been engaged, I shall be acquitted of vanity in offering some hints to your consideration."

Thus was brought to a close a most prosperous decade in the life of Reynolds. At the beginning of it he had moved into Leicester Square, there fixing for good and all his London home; towards the end of it he bought himself a house on Richmond Hill, commanding, says Tom Taylor, "the beautiful view painted by him of the Twickenham meadows, the placid reaches of the Thames, and the woodland distance bounded by the blue Surrey hills."

This was when Richmond was in Arcady.

CHAPTER VII.

SIR JOSHUA REYNOLDS AS TEACHER AND WRITER.

FROM his first Continental journey Sir Joshua Reynolds had brought back a pupil—Marchi—and throughout his career he had pupils. At the opening of the Royal Academy he delivered the first of a series of Discourses to the pupils of that institution. He had written three papers on art for the *Idler* in 1759, and his Academy Discourses were published in 1778.

These Discourses form a striking part of his work in that decade, and as they represent him at one and the same time as teacher and writer it becomes needful to consider him here in that dual character.

Charge brought against Reynolds

It is a delicate and difficult task to clear Sir Joshua Reynolds of the charge brought against him of having preached what he did not practise. While he was assiduously cultivating the bland style, he had for ever on his lips the words "the grand style." He counselled his pupils to depict "heroic action or heroic suffering," but he himself never depicted either.[1] Art as he, knowingly, worshipped her was not the high

[1] The "Ugolino" picture, as now generally estimated, can hardly be considered as giving denial to this statement. Of it hereafter.

priestess who had the homage of Michael Angelo, but a Georgian lady "townish" and (in another word of the town of that time) "tonish," whose mandate, to the uttermost obeyed by him, was that he should paint even as he did paint,

> "And thus to tonish folk present
> The Picturesque of Sentiment."

While doing that he lost no opportunity of extolling the works and ways of Michael Angelo, in especial doing this in his annual discourses delivered to the students of the Royal Academy. The thing might be explained as a salve to his conscience, but that it is by no means generally allowed that Sir Joshua Reynolds had a conscience. His silence in one direction is held to belie the idea. "From the works of Leonardo da Vinci, Fra Bartolommeo, Titian and Velasquez," says one of his biographers, "he acquired knowledge which placed fortune and fame within his reach; yet of these artists he says little, though he acknowledges the portrait of 'Innocent the Tenth' by the last-named of them to be the finest in the world."

Reynolds gives himself away

The man who thus writes of Reynolds less mercilessly exposes him than Reynolds exposes himself in a passage which shows him as regards the attitude assumed by him towards the old masters to have been a young sinner before he was an old sinner. In an account which he himself has left of his sensations on first seeing the paintings of Raphael in the Vatican at the age of twenty-three

years, he states that they wofully disappointed him, adding—"I viewed them again and again; I even affected to feel their merit and admire them more than I really did." It was a bad beginning.

Self-justification

Of course he sets about justifying himself. "In a short time," he says, "a new taste and a new perception began to dawn upon me, and I was convinced that I had originally formed a false opinion of the perfection of art, and that this great master was still entitled to the high rank which he holds in the admiration of the world."

Self-defence

Altogether he makes out a case for himself, and, the case against him having been fully stated here, it is only just that his defence of himself should not be withheld.

In the first of his Discourses he speaks of "that ideal excellence which it is the lot of genius always to contemplate and never to attain." In the second he says, "Few have been taught to any purpose who have not been their own teachers," adding whimsically, "We prefer those instructions which we have given ourselves, from our affection to the instructor." In this Discourse, too, he draws a fancy picture of a promising young painter who does not limit his studies to those of pictures. "I cannot help imagining," he says, "that I see a promising young painter, equally vigilant, whether at home or abroad, in the streets or in the fields. Every object that presents itself to him is a lesson. He regards all nature with a view to his profession, and combines her beauties or corrects her

defects. He examines the countenance of men under the influence of passion; and often catches the most pleasing hints from subjects of turbulence and deformity."

In the third Discourse will be found what follows: "A man is not weak though he may not be able to wield the club of Hercules, nor does a man always practise that which he esteems the best, but does that which he can best do." No better answer than that can be given to those who taunt this man dead—as there were those who taunted him living—with not practising what he preached.

A fact rather unaccountably under-estimated is that Reynolds did, moreover, himself largely acquire through the study of paintings knowledge which it might be imagined he would have acquired from gazing at the life. He has himself left it on record that he considered the possession of portraits by Titian, Vandyke, Rembrandt, and other old masters as the best kind of wealth, adding that the contemplation of them teaches later men to think in their way and sometimes to attain their excellence. "If I had never," he continues, "seen any of the works of Correggio, I should never perhaps have remarked in nature the expression which I find in one of his pieces." This passage might have inspired the words which Browning puts into the lips of Fra Lippo Lippi—

Pictures as Teachers

> ". . . don't you mark? we're made so that we love
> First when we see them painted, things we have passed
> Perhaps a thousand times nor cared to see . . ."

All are not made so, but perhaps Fra Lippo Lippi—and, obviously, Sir Joshua Reynolds—was so made. It has been unfortunate for his good name that he taught at all; for his censors have mainly concerned themselves with him as teacher, and the fewest of them have mingled praise with blame, as did Ruskin when he wrote: "Nearly every word that Reynolds wrote was contrary to his own practice; he seems to have been born to teach all error by his precept and all excellence by his example." Sweet St. Charity herself might have inspired those words.

Ambition as a Writer

That Reynolds not only took up his position as a teacher, but ardently courted distinction as a writer, is undeniable, and it might not be undemonstrable that at heart he preferred letters to art. The Royal Academy was not founded by him, but he was the founder of the Literary Club. He is not known to have signally befriended painters, but he gave the poet Crabbe his first "lift." He loved the society of writers,—they were his only friends; he loved reading,—who does not know how he read the *Life of Savage?* he loved contributing to literature,—he sat up all night writing for the *Idler.* It pleased him to be associated with Johnson as an annotator of Shakespeare, and he must needs write on art as well as practise it. As a child he had read *The Jesuit's Perspective* and Richardson's *Treatise on Painting;* as a man he commended Mason's translation of Du Fresnoy's *Art of Painting*, and advanced it in the public estimation by the illustrative notes which he added to it.

The Discourses Censured

Origin of the Discourses

His well-known *Discourses*, which are a classic in the literature of art, were delivered at the annual medal-distributions among the students of the Royal Academy, and one mandate in them has been said to give the character of them in their entirety. It is this: "Study the great works of the great masters for ever." It being conceded that Reynolds does somewhat harp on that string, it is only just to say that the *Discourses* have other aspects, some censurable and some highly praiseworthy. To deal first with the censurable; the heckler has here a fine subject for his skill. The phrasing is often distressingly inelegant, as when the writer makes distinction of "the more principal" and "the most perfect"; it is often pleonastic, as in the sentence, "This appears to me a very tedious, and, I think, a very erroneous method of proceeding." It abounds in faults of grammar. Thus Reynolds writes of poetry and painting: "The object of both is to accommodate itself to all the natural propensities and inclinations of the mind." He knows Latin, but he does not know how to translate good Latin into good English, or we should not come upon what follows in the Tenth Discourse: "*Causa latet, res est notissima;* without any perplexing inquiry, the effect is hourly perceived." He is the less to be forgiven this lame Englishing of a classic maxim that he brings sharp criticism to bear on Hobbes's translation of Homer, parts of which, he says, are "remembered and repeated merely for the familiarity and meanness of their phraseology." A collection of

sayings from his *Discourses*, made almost at random by the present writer, will show a familiarity and meanness of phraseology coupled with a philosophy having the like familiarity and meanness. It is the philosophy of Chesterfield expressed in copy-book head-lines that cry for transcription, in immoral dicta masquerading as moral, in wisdom of every sort but the sweet and the sound, the lovely and the pleasant. Let the reader judge:—

"Nothing is denied to well-directed labour."

"Labour is the only price of solid fame."

"What has been soon done has been as soon forgotten."

"Enthusiastic admiration seldom promotes knowledge."[1]

"By reading the thoughts of others we learn to think."

"What may heighten the elegant may degrade the sublime."

"The history of errors, properly managed, often shortens the road to truth."

"It may be laid down as a maxim, that he who begins by presuming on his own sense, has ended his studies as soon as he has commenced them."

"He can never be a great artist who is grossly illiterate."

"The business of a great painter is to paint a great picture."

"Be as select in those whom you endeavour to please, as in those whom you endeavour to imitate."

"Peculiarities in the works of art are like those in the human

[1] This is the dictum which so greatly roused the ire of Blake, to whom Reynolds was an artist "hired by Satan for the depression of art."

Angelica Kauffmann (p. 73

figure; it is by them that we are cognisable and distinguished one from another, but they are always so many blemishes."

"The faults and defects in some men seem to become them when they appear to be the natural growth, and of a piece with the rest of their character."

"Love of method is often love of idleness."

"We never are satisfied with our opinions, whatever we may pretend, till they are ratified and confirmed by the rest of mankind."

There is much of Polonius in all that, the truth being that there was much of Polonius in Sir Joshua Reynolds.

Sir Joshua on the "Poetical"

In the naming of his contemporaries the pictures of Reynolds fall into three divisions, the historical pictures, the poetical pictures, and the portraits. In the following passage, contained in the Fourth Discourse, he expresses himself on the subject of the "Poetical":—

"How much the great style exacts from its professors to conceive and represent their subjects in a poetical manner, not confined to mere matter of fact, may be seen in the Cartoons of Raffaelle. In all the pictures in which the painter has represented the apostles, he has drawn them with great nobleness; he has given them as much dignity as the human figure is capable of receiving; yet we are expressly told in Scripture that they had no such respectable appearance; and of St. Paul, in particular, we are told, by himself, that his *bodily* presence was *mean*. Alexander is said to have been of a low stature: a painter ought not so

to represent him. Agesilaus was low, lame, and of a mean appearance: none of these defects ought to appear in a piece of which he is the hero. In conformity to custom, I call this part of the art History Painting; it ought to be called Poetical, as in reality it is. All this is not falsifying any fact; it is taking an allowed poetical license."

That passage, viewed alone, is striking, and it becomes much more striking viewed in connection with the pictures of Reynolds classed as "poetical." Some of the most admired of these are named in "The Shepherd Boy," "Muscipula," "The Strawberry Girl," "The Sleeping Girl," the "Boy Hearkening to a Marvellous Story," and "The Fortune-Teller." Mythological subjects especially commended themselves to Reynolds in his "poetical" moods, hence his "Thaïs," his "Dido," his "Cymon and Iphigenia," his "Mercury," and his "Venus" ("chiding Cupid for casting accounts"). The poetical fit was strong upon him when he painted "The Infant Hercules Strangling the Serpents" for the Empress Catharine of Russia. Ten pictures were under this one, he said. The one atop represented a fat little boy doing murder upon two snakes. The Empress was to see in this performance a subtly conceived presentment of her own achievements. As she had not an acute sense of the ridiculous she was not displeased, and the painter was munificently rewarded.

An admired compromise between the "poetical" picture and the portrait was achieved by Sir Joshua

Refined Expression

Reynolds in those portraits in which there is mythologising and allegorising, most of them portraits of women, for men, it seems, did not in his eyes so readily lend themselves to this treatment, howbeit he painted "poetical" portraits of Garrick and Beattie.

It is perhaps best to place with the poetical pictures those in which are supplied illustrations to poetry, as in the "Ugolino" and in the contributions to the "Shakespeare Gallery," and with this class of pictures may perhaps also be named those having a religious subject. These works are of varying merit, but not one of them remotely suggests that the painter has modelled his style on that of the Cartoons of Raphael cited by him as instructing "professors of the great style" (and who more than he belonged to "professors" of it?) to conceive and represent their subjects in a poetical manner.

Enough of blame.

Reynolds of the "Laocoon"

In connection with the "Laocoon" Reynolds says in his Discourses:—"It has been observed in a late publication that if the attention of the father in this group had been occupied more by the distress of his children than by his own sufferings, it would have raised a much greater interest in the spectator. Though this observation comes from a person whose opinion, in everything relating to the Arts, carries with it the highest authority, yet I cannot but suspect that such refined expression is scarce within the province of this Art; and in attempting it the Artist will run great risk of enfeebling expression, and making it less intelligible to the spectator."

This passage is of great significance in connection with Reynolds's own presentment of "Ugolino," whose face some have found soulless. The essence of the statement regarding the "Laocoon" "*Ugolino*" is reproduced by Browning in "Count Gismond," in words in which he makes a woman say:—

> "What says the body when they spring
> Some monstrous torture-engine's whole
> Strength on it? No more says the soul."

It is not necessary to agree with Reynolds and Browning in the foregoing assertion, but it is of interest to find Reynolds anticipating Browning at his most realistic. In like manner he anticipates Wordsworth at his most idealistic in writing of "the beauty of which we are in quest"—"it is an idea that subsists only in the mind; the sight never beheld it, nor has the hand expressed it. . . ." In a mood less visionary Reynolds asserts that beauty and nature are the same thing. "Deformity," he adds, "is not nature, but an accidental deviation from her accustomed practice." Similarly, in a paper contributed to the *Idler* ten years before he had used the phrase, "the most beautiful, that is, the most general form of nature."

The impressionist school of art to-day will none of Reynolds, yet he had the start in what is best in the teaching of this school. "I remember," said he (Eleventh Discourse), "a landscape-painter in Rome, who was known by the name of *Studio*, from his

patience and high finishing, in which he thought the whole excellence of art consisted; so that he once endeavoured, as he said, to represent every individual leaf on a tree. This picture I never saw; but I am very sure that an artist who looked only at the general character of the species, the order of the branches, and the masses of the foliage, would in a few minutes produce a more true resemblance of trees than this painter in as many months."[1]

The Impressionist School and Reynolds

Reynolds does not preach the servile imitation which he has been charged with preaching. In speaking of the great masters, "Instead of treading in their footsteps," said he, "endeavour only to keep the same road." Again he said: "It is a necessary and warrantable pride to disdain to walk servilely behind any individual, however elevated his rank. The true and liberal ground of imitation is an open field; where, though he who precedes has had the advantage of starting before you, you may always propose to overtake him; it is enough, however, to pursue his course; you need not tread in his footsteps, and you certainly have a right to outstrip him if you can." In the same Discourse Reynolds said: "He that follows must necessarily be behind."

Reynolds and Imitation

He always railed at affectation, in one Discourse naming it "the most hateful of all hateful qualities." He allowed himself to have his gird at "the vulgar and

[1] For a reference to Reynolds anticipatory at his most remarkable (that is to say, anticipatory of Maeterlinck), see here Chapter X., p. 150.

CHAPTER VIII.

PORTRAITS OF THE EARLY 'SEVENTIES: "LADY COCKBURN AND HER CHILDREN," AND OTHERS.

THE year 1770 was one of great political excitement, which in London went to the cry of "Wilkes and Liberty!" In it took place the resignation of the Grafton Administration, which included many of the friends of Reynolds. The authorship of "Junius" was the question of the hour, and, though three of the men on whom the daring letters were fathered, Barré, Burke, and Shelburne, had in their day sat to Reynolds, it was now no time for politicians to sit for their portraits, but the Lady Mayoress of London, who was the wife of one of the foremost of them—Beckford's Beckfordian successor, Trecothick—sat to Reynolds.

The "Ugolino" was begun this year, an Irish beggar-man sitting for the Dantean Count who met his death in the Tower of Hunger. Two heads popularly regarded as studies for Ugolino are in the National Gallery in London. They are strikingly dissimilar. One is named "The Banished Lord," and a visitor to the Gallery unlearned in the history of Sir Joshua Reynolds's pictures might comprehensibly

"Ugolino"

Strawberry Girl (p. 119)

wonder at its name, for the sad person presented has nothing lordly in his aspect, the painting of him being rather a very convincing picture of a "poor man." That a picture named "The Banished Lord," and very probably a study for the Italian nobleman who died of starvation, should have this character sufficiently denotes the inability of Reynolds to compete with Dante in the presentment of the tragic. It was to be shown that Sir Joshua was fully capable of portraying mimic tragedy as it commended itself to the visitors of Old Drury—this he did in his "Mrs. Siddons as the Tragic Muse"—but tragedy other than that he was by temperament totally unfitted to body forth. Not only is the head of Ugolino, in spite of many studies made for it, essentially unsatisfactory, but the whole picture as eventually painted fails to rouse more than the most languid feelings in persons not formed in the mould of Captain Cook's Omiah, whom the picture of "Ugolino" is said to have affected so much that he imagined it a scene of real distress, and ran to support the expiring child.

Not alone is it the general opinion of those who bring unprejudiced judgment to bear on the work of Reynolds that the picture of "Ugolino" misses being affecting, owing in prime measure to the lack of ability on the part of the painter to represent the anguish of the father, but it is felt that the children are among the weakest of his productions. "It is true," says an eulogist of the children painted by Reynolds, "that they are all children of condition." This is true of the

children painted well. In "Ugolino," however, and in a few other pictures, Reynolds attempted to paint children who were not (*curiosa felicitas!*) "children of condition," and the result was disastrous.

It should go without saying that the very qualities which have caused "Ugolino" to fall in estimation to-day —prime among them perhaps its dead coldness—made it in the eighteenth century bespeak high admiration. Thus Horace Walpole, in his *Anecdotes of Painting*, in asserting that the Italy of Sir Joshua Reynolds's time had not a single painter who could "pretend to rival an imagination so fertile," adds, "In what age were paternal despair and the horrors of death pronounced with more expressive accents than in his picture of Count Ugolino?" That picture touched the highest point of imagination conceivable to the author of the *Castle of Otranto*, and readers of that Gothic romance—and all who then read were readers of it—admired "Ugolino."

In the many Englishmen of note who died in 1770 Reynolds lost good friends, among them Granby, Lord Ligonier, and Sir John Cust. It would, however, be false to say that his cheerfulness was appreciably impaired by either death's doings among his contemporaries or the political stress of the time. He was much in society, at balls and masquerades, a gay bachelor in his own way, a temperate, elderly one, for he was now close upon fifty years of age and of known temperance except in the matter of snuff, which he took to excess.

Compliance of Reynolds

To the Royal Academy of 1770 Sir Joshua sent eight pictures, among them "The Children in the Wood." These children were painted by him in two pictures, in one living and in one dead, or, rather, asleep. Perhaps Sir Joshua did not want to paint them dead, his wish falling in with his capacity, by that happy equipoise which ruled in most things with him. A story current of this picture illustrates the happy knack which was in a marked degree his, of turning his sitters to the best account. He was, it is said, painting a baby who, falling asleep, was used as a model for a sleeping babe, and, turning in its sleep, presented the idea of another sleeper, the picture which resulted being "The Children in the Wood."

Exhibits, 1770

That story is one of many similar. Thus it is said that a nobleman who in the course of being painted shifted his position from full face to profile was, without protest, painted in profile, with advantage, as subsequently appeared, to the picture. Similarly, a lady desiring that her head-dress in a picture should be changed to meet a change in fashion following upon completion and exhibition of the picture, had her wish fulfilled, and the portrait with the alteration made in it to meet her wish is appreciably lovelier than the first picture.[1]

[1] See Mr. Graves's "Note on Sir Joshua Reynolds," contributed to the *Connoisseur* for October 1901, in which are given two illustrations showing the original composition and the alterations afterwards effected in the picture in question—a portrait of Mary Amelia, Countess of Salisbury.

To the Exhibition of 1770 was sent also the picture of Miss Price as a little shepherdess, referred to ten years later by Horace Walpole in his *Anecdotes of Painting,* where he asks: "When was infantine loveliness touched with sweeter truth?"

Mary Moser's critique on the Royal Academy Exhibition of 1770, sent in a letter to Fuseli at Rome, contains the following crescendo, to be enjoyed but not without discretion:—"Reynolds was like himself in pictures which you have seen; Gainsborough beyond himself in a portrait of a gentleman in a Vandyke habit; and Zoffany superior to everybody in a portrait of Garrick."

Reynolds's eight exhibition pictures had included three portraits of writers, one of them the masterly portrait of Goldsmith, whose "Deserted Village," dedicated to Reynolds, appeared just before the Academy Exhibition was closed.

Portraits of King and Queen, 1770

In conformity with Sir Joshua's condition of his acceptance of the Presidentship—that he should be allowed to paint the King and Queen—he was this year allowed to paint George III. and his consort, and for a part of the year busied himself with this work. So says Tom Taylor, and adds: "It is a curious circumstance that on the 2nd of August he has a sitting from the Lady Mayoress, Mrs. Trecothick, at one, and leaves her to attend the King at Buckingham House. Trecothick was at this time in flagrant opposition."

George III. and Reynolds

It is not at all improbable that George III. took the human measure of Reynolds with absolute accuracy. The painter was transparently adjustable, and the vision of George III. was sufficiently healthy for him to see through the transparent. As prince he had favoured the arts—it was part of his opposition to his grandfather—and Sir Joshua Reynolds, as President of the Academy taking its name of "Royal" from him, and called by him "my own Academy," would undoubtedly have enjoyed his full favour, had he not, as is the way with men of his intellectual equipment, confounded the man with the artist. As it was, though the King did not hide the fact that he had little liking for Sir Joshua, he dutifully looked at his pictures, and in doing so in one case illustrated the phenomenon that a blockhead may outwit a sage on a given occasion. Among the four pictures sent by Sir Joshua to the first exhibition of the Royal Academy was, as has been pointed out here on a prior page, the portrait of Mrs. Crewe and Mrs. Bouverie. In this picture is a tomb inscribed *Et In Arcadia Ego.*

"When the exhibition was arranging," writes Tom Taylor, "the members and their friends looked the works over. 'What can this mean?' said Dr. Johnson. 'It seems very nonsensical—I am in Arcadia.' 'Well, what of that? The King could have told you,' replied the painter; 'he saw it yesterday, and said at once, Oh, there is a tombstone in the background. Ay, ay, Death is even in Arcadia.'"

It was a comment on the obvious, but it has its

value when compared with one in which the obvious was so astoundingly overlooked as in the comment made by Dr. Johnson.

Reynolds had taken the tombstone-touch from a classical painter, and it rendered his picture in so far pseudo-classical. The King loved the pseudo-classical in art, and though West dealt more in it than Reynolds —hence, it is thought, his preference for West— Reynolds dealt sufficiently in it to have won his admiration had a personal feeling not intervened.

The pleasures of town were varied by Sir Joshua Reynolds with the sports and pastimes of the country,

1770 and he was young enough and fresh enough in 1770 to be out hunting in Devonshire at seven o'clock one September morning. From his native county he brought back to London his pretty thirteen-year-old niece, "Offy" Palmer, who had lately lost her father, and by whom he acted the part of a father till her marriage.

In the election of Associates of the Royal Academy which took place in 1770, the painter Antonio Zucchi, who afterwards married Angelica Kauffmann, was one of those who benefited, and among those who carried off medals at this year's distribution of prizes was John Flaxman. Sir Joshua upon this occasion

Third Discourse, Dec. 14, 1770 delivered his Third Discourse, treating of the great leading principles of the grand style, of beauty, and of the genuine habits of nature as distinguished from those of fashion. "The painter must," he said, "divest himself of all

prejudices in favour of his age or country; he must disregard all local and temporary ornaments, and look only on those general habits which are everywhere and always the same; he addresses his works to the people of every country and every age, he calls upon posterity to be his spectators, and says with Zeuxis, *In æternitatem pingo.*"

With a glance at the sitter-list of 1770 may be closed the review of Reynolds's work of that year. In it are rung the changes on "Beggar Child" and "Beggar"; it contains the paradoxical sequence, "Lady Mayoress, the King"; Lady Waldegrave is one of the many lady-sitters; and a child sits to Sir Joshua for "St. John the Baptist in the Wilderness," presented in the picture to be seen to-day in the Wallace Collection as a large-eyed, open-mouthed boy with wind-blown hair. He is very pretty, but he lacks a halo in every sense.

Sitter-list of 1770

A decrease of sitters marks the year 1771, which has been diversely attributed to the growing favour accorded to Romney and to the political events of the time and Reynolds's connection with the Opposition. The explanation of it which connects it with Romney carries best weight, it being matter of common knowledge at the time that Reynolds was not only painting the King and Queen at the same time as Alderman Baker and Mrs. Trecothick, but that he was, as one of his biographers puts it, dining with Lord Palmerston of the Admiralty and Lord Pembroke of the Bedchamber in the same year as with Wilkes

Romney

the demagogue and Burke the Opposition orator. His contemporaries could not well have considered him a man whose political bias was to be taken into account, and if they temporarily swerved in their allegiance to him as painter, it was because another painter had their homage.

Academy at Somerset House

The Academy was installed at Somerset House in 1771, and the opening ceremonial was graced—so to term it—by the Duke of Cumberland, towards whom, in deep disfavour as he was owing to a scandalous intrigue, Sir Joshua Reynolds showed exemplary forbearance.

The Club had much of his time this year. It was a battle-field into which he carried the white flag. "We never," so we are told, "hear of any cloud or coldness between Sir Joshua and any other member of the Club, like those which gathered in turn between Johnson and Garrick, Johnson and Warton, Johnson and Burke, Goldsmith and Garrick, Garrick and Colman."

In this year of comparatively few sitters, Reynolds was much at work, it is stated, upon fancy pictures having boy-subjects, such as his picture of Cupid as a link-boy. Beggar-boys sat much to him, and in 1771 he exhibited for the first time the head of White the beggar-man. But his sitters of this year were not only beggar-boys and the beggar-man. In 1771 he painted what is considered his best portrait of Mrs. Abington, and an actress fair and frail was painted by Sir Joshua this year in Mrs. Baddeley, who

Dr. Johnson (p. 46).

made so merry a beginning and so sad an end. Lady Waldegrave, now the Duchess of Gloucester, though the public knew it not, sat to Sir Joshua in 1771, and the Irish adventuress, lovely loving Polly Kennedy, sat to him that year, memorable in her history as the one in which she saved her brothers from the gallows.

Dinners at which Sir Joshua was a guest, and those at which he was the host, were numerous this year, in which he presided over the first annual dinner of the Royal Academy, which included, by a diverting anomaly, among other Royal Academicians, Goldsmith and Johnson, and included among distinguished guests Horace Walpole. The talk was (probably by the discreet ordering of the President) of literature rather than of art. Johnson learned with a shock that the Rowley poems had the admiration of Goldsmith, and Walpole learned with a shock that the author of the Rowley poems had committed suicide.

First Royal Academy Dinner

The Academy Exhibition of the year contained six pictures by the President. They were severally, "Venus chiding Cupid for Casting Accounts," "A Nymph and Bacchus," "A Girl Reading," "An Old Man," "A Portrait of a Gentleman," "A Portrait of Mrs. Abington." The picture of Venus and Cupid was a mythological humoresque—a species of humoresque characteristically Reynoldsesque; the Bacchus was (and still is) a babe alive and kicking; the "Old Man" was a study of the beggar who was sitting for

Academy Exhibition, 1771

"Ugolino," and the "Girl Reading" was the painter's young niece, brought to town by him. Sir Joshua was exceedingly fond of her, and, according to one account, the tea-and-coffee rhyme generally attributed to Samuel Reynolds was the production of his son, and, complete, runs :—

"When I drink tea,
I think of my 'The';
When I drink coffee,
I think of my Offy,
So whether I drink my tea or my coffee,
I always think of thee, my Theoffy!"

The rhyme may possibly belong to both Samuel and Joshua Reynolds, the latter having added to the production of the former. The young Offy whom her uncle loved so well is painted by him reading *Clarissa Harlowe.*

The year 1771 brought James Northcote to London. He came from Devon to try his luck in the capital, and he came to stay. Like another James he shadowed a greater man than himself, and became his biographer. To that James he stands undeniably in the relation of a lesser James.

Now here, now there, as his way was throughout his busy life of work and play, Sir Joshua in this year attended the installation of the Knights of the Garter at Windsor. He did so by royal command, and, whether or not he had counted the cost of the thing—it turned out to be in his case the loss in the crowd

of a laced hat and gold watch—he bore it with his customary serenity.

A visit to Paris, where he found Walpole and Mrs. Abington, enlivened the beginning of autumn. Mrs. Abington had sat to him in March; Mrs. Baddeley sat to him in June, Mrs. Hartley in July, and Mrs. Yates was to sit to him on his return to London. Mrs. Hartley was the actress who, in the Georgian 'seventies, turned all heads in London with her beauty, and Mrs. Yates was the celebrated tragedian. In a tragedy attended by Sir Joshua Reynolds she had "drowned the pit," in spite of her fault of "too much tottering about and too much flumping down," noted by Kitty Clive. Mrs. Yates had her own conception of the demeanour that befitted one who set up to be the Melpomene of her day. She and Garrick, in 1772, sat to Reynolds. Garrick chattered; not so she. She sat silent, book in hand, under a bust of Shakespeare, and the art that can immortalise has immortalised her thus.

Actresses

In December of 1771 Reynolds delivered his Fourth Discourse to the students of the Royal Academy. It treated principally of "two distinct styles in history-painting, the grand and the ornamental"—otherwise the Roman and Venetian. With the Roman, Reynolds classed the Florentine and the Bolognese school, together, in his naming of them, "the three great schools of the world in the epic style;" and with the Venetian school he classed the Flemish and Dutch

Fourth Discourse, Dec. 10, 1771

schools, these three schools, he asserted, "all professing to depart from the great purposes of painting, and catching at applause by inferior qualities."

It reflects credit on the personal character of Reynolds that after thus addressing the students he busied himself with "Count Ugolino and his Children in the Dungeon," a picture which has been described as "usually regarded as his most successful effort in the direction of historical art." He also in 1772 worked at his picture of "Hebe." But the "epic" (so to name it with him) could never for long command more than the homage of his lips. The year's work in 1772, as in other years, consisted mainly of portraits. Mr. Banks (the Sir Joseph of a later time) sat to Reynolds in January, and Dr. Hawkesworth sat to him in October. In the interim he painted the usual number of beautiful women, among them Mrs. Abington and Mrs. Baddeley. Both were sitting to him when the Pantheon was opened, and Mrs. Baddeley and her escort of young cavaliers won admission there in so remarkable a manner, the constables guarding the entrance being obliged to give way at the sword's point. Sir Joshua himself is found attending a Pantheon masquerade, where he is in domino, and Goldsmith is in old English dress.

Work in 1772

In this year Garrick and his wife sat to Reynolds, and Northcote played the eavesdropper, with results duly brought to book by him. Interesting sitters crowded. Some of them are named in Dunning, the man of law, not less famed for his ugliness than for

his cleverness; Mrs. Buller, of Devonshire, traveller and eccentric; and Mrs. Crewe, the beautiful. The Duke of Cumberland and the Commoner's widow whom he had raised to the rank of Royal Duchess also sat to Sir Joshua in 1772, and the Duke showed his conversational powers in obeying his wife's injunction to say something. "So you always begin at the head, do you?" said he.

The Exhibition of this year showed Sir Joshua in six pictures. Four of them were, in the Georgian acceptance of the word, "poetical"—to wit, "Miss Meyer as Hebe" (gliding up the rainbow), "Mrs. Crewe as Geneviève," "Mrs. Quarrington as St. Agnes," and "White as a Captain of Banditti." The remaining two of them were portraits presenting Robertson, the historian, and Hickey, Goldsmith's friend, whose one failing is thus stated in "Retaliation":— *Exhibition, 1772*

"He was—could he help it?—a special attorney."

Mrs. Montagu, the Queen of the Blue-Stockings, sat this year to Reynolds. Her picture represents an aged woman with cleverness and distinction in her face. Colonel Dow was also of Reynolds's sitters in 1772. This officer, one likes to hope, illustrated the obverse case to that of General Burgoyne, described as a better playwright than soldier, for Dow was a terribly bad playwright. As usual, work was not allowed to banish recreation. Sir Joshua took his pleasure in Marylebone Gardens in 1772. And honours came with years. In

September of 1772 Sir Joshua Reynolds, President of the Royal Academy, was elected alderman of Plympton.

Sitter-list, 1772

The list of sitters for 1772, which includes, besides those already named, Dr. Johnson (for the Streatham picture) and Macpherson (of "Ossian" fame), is by no means so predominantly feminine as the one of 1771. Politics were quieter, and Johnson and Macpherson, who might have come to blows—who did subsequently almost do so—were timed for sittings in different months. An early copy of the picture of Macpherson by Reynolds may be seen at the National Portrait Gallery in London.

Fifth Discourse, Dec. 10, 1772

The Fifth Discourse was delivered in 1772. It dealt with those who had excelled in the great style, notably Raphael and Michael Angelo, between whom there was instituted a comparison in the antithetical manner of the time. ("Raffaele had more Taste and Fancy, Michael Angelo more Genius and Imagination. The one excelled in beauty, the other in energy. . . ." And so on.) Further, there was an analysis made of "the characteristical style," as exemplified, Reynolds held, in the work of Salvator Rosa.

Sitters for 1773

The list of sitters for 1773 contains the entry "Child," "Shepherd Girl and Shepherd Boy," "Children," often. The children may, Tom Taylor thinks, have reference to the group of angels in the first finished study of "The Nativity." To the year 1773 belongs the "Strawberry Girl," one of Sir Joshua Reynolds's most admired fancy pictures having

a child-subject, such pictures as Muscipula, Robinetta, Dorinda, the Boy with the Cabbage Nets, the Gipsy Boy, the Piping Shepherd. The "Strawberry Girl" was described by Reynolds himself as one of the half-dozen original things which no man ever exceeded in his life-work. A turbaned little damsel, sad, brown-eyed, peering, is the subject of the picture, which is all gold and brown except for glimpses of redness in the child's bunched mouth, her belt, and the (few) strawberries visible in the pretty peaked wicker-basket which she carries. Rightly named, that basket is a pottle. Allan Cunningham makes Sir Joshua's pride in the "Strawberry Girl" the butt of his sarcasm. "On looking at the work," he says, "it is not easy to see the cause of the artist's preference." The case is that of the lover with his beloved, concerning whom the whisper has ever been: What does he see in her? What the eyes of love see is unfortunately rarely seen by other eyes. Sir Joshua saw his little niece Offy in the "Strawberry Girl," and heart and eyes of him were full of love for his little kinswoman.

Regarding his way of life at this time Tom Taylor is delightfully communicative. It was a time in which he slackened work to the extent of giving himself ample recreation, whether in the form of participating in a "Blue" party given by Mrs. Ord, or in a Friday night supper at the Club, or a Dilettanti dinner, or a "first night" at the theatre, such as that memorable one in 1773 upon which *She Stoops to Conquer* was first presented to the public.

Sir Joshua Reynolds

Among the twelve pictures this year exhibited by Reynolds were the portrait of Mr. and Mrs. Garrick, sitting in their garden, the portrait of Mr. (afterwards Sir Joseph) Banks, the picture of Mrs. Hartley as a Nymph with Bacchus, the Strawberry Girl, and the completed picture of "Count Ugolino and his Children in the Dungeon." While many still endorse the praise of Walpole of Mrs. Hartley as a Nymph, described by him as "charming," few nowadays will agree with him in pronouncing "Ugolino" "most admirable." James Northcote has left it on record that Burke or Goldsmith ("I am not certain which," he adds) suggested to Reynolds to paint this Dantean subject, and it is on record that he himself was the model for the emaciated young man in the picture who covers his face with his hand.

D.C.L., 1773

In July of this year Reynolds visited Oxford, where he received from the University the honorary degree of D.C.L. This visit had caused a break in his work upon the picture of the Misses Montgomery. On his return to London he wrote regarding it to Luke Gardiner: "This picture is the great object of my mind at present. You have already been informed, I have no doubt, of the subject we have chosen—the adorning a Term of Hymen with festoons of flowers. This affords sufficient employment to the figures, and gives an opportunity of introducing a variety of graceful historical attitudes. I have every inducement to exert myself on this occasion, both from the confidence you

1773

Lady Cockburn and her Children (p. 123)

have placed in me, and from the subjects you have presented to me, which are such as I am never likely to meet with again as long as I live; and I flatter myself that, however inferior the picture may be to what I wish it, or what it ought, it will be the best picture I ever painted." The verdict of time does not bear Sir Joshua out in that.

The portrait of Dr. Beattie was painted this year. It represents him in his Oxonian dress as Doctor of Laws, with his book on the *Immutability of Truth* under his arm and the Angel of Truth beside him, overpowering Scepticism, Sophistry, and Infidelity, prostrate figures severally wearing the look of Voltaire, Hume, and Gibbon. This preposterous picture has not its like, except in the picture of Dr. Primrose in his gown and bands presenting his book on the Whistonian controversy to his wife represented as Venus. It is good to hear that the author of the *Vicar of Wakefield* indignantly remonstrated with Sir Joshua Reynolds regarding the Beattie portrait. Dr. Beattie himself was well pleased with it, and commended the painter's kindness in supplying him with a mirror which put it in his power, he said, to see every stroke of the pencil. On that Leslie comments: "Sir Joshua was painting from the reflection in the glass—his usual practice."

Sir Joshua was elected Mayor of Plympton in the year of his receiving his Oxford degree. On this occasion he visited his birthplace, and presented his portrait to the Corporation. *Mayor of Plympton, 1773*

Sir Joshua Reynolds

The plan for decorating St. Paul's, which was warmly taken up in 1773 by Reynolds, fell to the ground through the opposition of the Bishop of London, to whom pictures meant popery. Instead of painting St. Paul's, Sir Joshua was forced to content himself with painting for the Streatham Gallery, which now claimed much of his time. In Mrs. Thrale, who presided over this Gallery, he had a warm admirer if a shrewd observer, as shown in her verses which begin—

> "Of Reynolds all good should be said and no harm,
> Though the heart is too frigid, the pencil too warm."

Sitter-list for 1773

The sitter-list for 1773 contains old names and new. Mrs. Abington's name is still to the fore; and Mrs. Hartley, the picture of whom as a Nymph was exhibited in May, sat to the painter again in August, at which time she was the talk of the town as the heroine of a much-discussed duel. In the same month Lord Bellamont sat to Sir Joshua, having settled a dispute "civilly, by the sword," with Lord Townshend, a prior sitter to Sir Joshua. Duels were common among Sir Joshua's sitters.

The "great" still flocked to the studio in Leicester Square. The Duke and Duchess of Cumberland sat for their portraits in February, and the Duke of Grafton sat for his portrait in March. He sat on a Sunday, "let us hope," says Leslie, "after Sir Joshua had taken his nieces to church." Lord Cathcart, proud of his Fontenoy scar, which was kept in view, sat this year for the second time to Reynolds, and Burke

sat to him for the Streatham picture. Lady Cockburn was painted this year with her children in a picture which is considered one of Reynolds's masterpieces. It was engraved as "Cornelia and her Children." As afterwards in the case of Mrs. Siddons as the "Tragic Muse," Sir Joshua Reynolds painted his name on the embroidered edge of the drapery of Lady Cockburn. "When this picture," says Allan Cunningham, "was taken into the exhibition room, such was the sweetness of the conception and the splendour of the colouring, that the painters who were busy with their own performances acknowledged its beauty by clapping their hands. Such eager admiration is of rare occurrence amongst brothers of the trade."

Mrs. Parker was this year painted with her child—a two-year-old boy. This lovable and lovely woman was the wife of John Parker of Saltram, a Devonshire friend of the painter's. New names in the sitter-list are Gardiner and Montgomery. The Right Hon. Luke Gardiner, afterwards Lord Mountjoy and first Earl of Blessington, was an Irishman at this time about to marry one of the three beautiful Misses Montgomery, who are presented as wreathing a terminal figure of Hymen in a picture by Sir Joshua Reynolds which now hangs in the National Gallery. This picture was painted to meet Luke Gardiner's wish to have the portraits of the sisters "representing some emblematical or historical subject." The Memoirs of the late W. J. O'Neill Daunt contain gossiping information on the subject of Luke Gardiner and these maidens. "Anne Stewart," writes

Sir Joshua Reynolds

Mr. Daunt, "niece and heiress of the second Viscount Mountjoy, married her footman, Luke Gardiner, in 1711. She had interest enough to get him made a privy councillor and appointed Deputy Vice-Treasurer of Ireland. Their son, Charles Gardiner, married Miss Florinda Norman, by whom he had a son, Luke, afterwards created Viscount Mountjoy, who married in 1773 Elizabeth, one of the beautiful Miss Montgomerys. These sisters, three in number, produced a rage in Dublin by their charms. . . . When Elizabeth married Luke Gardiner, the gentlemen wore silver lace bows in their hats, the ladies in their bosoms. The servants had bows of white lustring ribbon, with silver buttons, and all had white gloves. The wedding favours were worn for about ten days. The lovely bride [she is the central figure in Sir Joshua's picture] appeared in the stage-box of the theatre, on the Thursday after her marriage, in a pale pink lustring *négligée*. Gardiner came forward and bowed to the audience. Mrs. Gardiner blushed, and, with apparent reluctance, rose to curtsey her thanks for the cheers that greeted her appearance. She obtained more confidence subsequently, for she called out one night to her spouse, from the gallery of the House of Commons, 'Luke, when shall I send the carriage for you?'"

The picture of this wonderful lady and her sisters affects beholders very differently. Some see in it a noble group, while others with asperity describe it as a picture of three British young ladies in fancy dress linked together by a festoon of flowers, 'to form an

allegory which is neither poetical nor illuminative. That is wrong, for it is fully illuminative. The three young ladies were on the eve of marriage, as is intimated by the painter in the plainest picture-language.

Children of condition who sat for their portraits to Sir Joshua Reynolds in 1773 were Master Cox, painted as Hannibal, Master Parker, Master Cockburn, and Master Edgcumbe. The portraits of these four boys rank high among the painter's work, that of the beautiful eight-year-old Richard Edgcumbe in especial being admired.

Exhibits in 1774

Sir Joshua in 1774 exhibited no fewer than thirteen pictures. One was a whole-length portrait of the Duchess of Gloucester; another was a picture of her daughter, the Princess Sophia, a lovely little child. The Misses Montgomery were exhibited, and one of the exhibits of this year was a picture of Mrs. Tollemache as Miranda. If no work by Reynolds other than this were known, James Barry would be borne out in his jeer having reference, it has been held, to Reynolds, at the painter "who imagines that he can, merely from his acquaintance with the map of the face, travel with security over the other regions of the body, every part of which has a peculiar and different geography of its own." Reynolds in his picture of Mrs. Tollemache as Miranda shows himself consummate in knowledge of the map of the face, but not so in knowledge of the geography of the arms and hands. Besides portraits of persons named, there were in Reynolds's contribution to this year's exhibition two

portraits presenting severally a lady and a gentleman unnamed. There was a portrait of Lord Bellamont in the robes of the Bath, and there was a portrait of the son of Lord Edgcumbe. The picture of Dr. Beattie, named "The Triumph of Truth," a half-length portrait of Bishop Newton, and a head of Baretti were also exhibited. The head of Baretti is accounted masterly. This Italian painter was exceedingly short-sighted, and the most has been made of this fact, the picture thereby gaining great individuality.

With the pictures exhibited by Reynolds in 1774 was "Lady Cockburn and her Children," and with them was the "Infant Jupiter." "Vigorous but not equal to the Infant Hercules," is the sentence passed by one of Sir Joshua's biographers on this Infant who is presented with an eagle. Of the eagle it is known that it had its home in Sir Joshua's back-yard. The Infant, truth to say, suggests no more exalted habitat, which is the less matter for satisfaction that an infant named so loftily as he imperatively demanded presentment anticipating Wordsworth's description of infancy in the poem which treats of intimations of immortality from recollections of childhood.

Among Sir Joshua's sitters for 1774 were the writers Burke (painted for the Thrales), Malone, and Mason. The picture of Mason, highly respected in his own time as parson, poet, and painter, has still interest from his connection with Sir Joshua Reynolds. A sample of his observations on Sir Joshua's method of colouring has been given on a prior page of this book.

Lady Betty Stanley

Among beautiful women who sat to Sir Joshua in 1774 were two young brides, Georgiana, Duchess of Devonshire, *née* Spencer, and Lady Betty Stanley, *née* Hamilton. He had painted the Duchess as a little child—there is a portrait of her by him in the National Portrait Gallery in London which represents a dollish little maiden, all but the head of her (which is charming) impossible. He painted Lady Betty as he loved to paint brides, adorning an altar of Hymen. The said altar in Lady Betty's picture is further adorned by there being perched on it Sir Joshua's macaw, promoted to this position from his perch in the painter's dining-room.

At the close of the year 1774 Sir Joshua delivered his sixth Academy Discourse. It dealt with imitation and invention. Invention in it was equivocally described as a faculty acquired by being conversant with the works of others. The Discourse was brought to a close with the oft-quoted counsel: "Study the great works of the great masters for ever. Study, as nearly as you can, in the order, in the manner, and on the principles on which they studied. Study nature attentively, but always with those masters in your company; consider them as models which you are to imitate, and at the same time as rivals with whom you are to contend."

Sixth Discourse, 1774

CHAPTER IX.

WORK OF THE LATER 'SEVENTIES: "THE MARLBOROUGH FAMILY" PICTURE, AND OTHERS.

THE outbreak of the war with America rendered the year 1775 one of the saddest in England's history, and it has been asserted that Sir Joshua's connection with the great men of both sides must have aroused in him a keen interest in the events of the time. The fact would contrariwise seem to be that his connection with both sides helped him to preserve his natural balance. The public indifference to the war allowed social life to take its wonted course, and while brilliant and beautiful women—such as the Duchess of Devonshire and Mrs. Sheridan—scored triumphs in London, it was not in Sir Joshua's nature, to whom both these reigning favourites sat in 1775, to concern himself very seriously with what was going on in the colonies. The far-off had little power to enlist his interest, except when brought to his painting-chair in the person of, say, an Otaheitan. The Otaheitan Omiah sat to Reynolds in this year. He is painted without feathers, in which respect he presents a less savage appearance than the English ladies at this time painted by Sir Joshua. It was a time in which

War with America, 1775

Sir J. Reynolds (p. 14).

feather head-dresses reached a towering height of fashion, and though Sir Joshua, here as everywhere, acted as moderator and lowered the ladies' feathers, he dared not lower them to the vanishing point.

Pictures of 1775

To the year 1775 are referred Sir Joshua's portrait of himself holding his ear-trumpet, and his portrait of himself for the Dilettanti Club, as also his portrait of Johnson in which the Doctor holds a book close to his eyes. The picture of little Miss Bowles, known as "Love me, love my dog," now to be seen in the Wallace Collection, was painted this year—Miss Bowles is a round-faced, round-eyed little girl, who is well-pleased to sit and hold her dog,—and to 1775 belongs the picture called "Collina," presenting Lady Ann Fitzpatrick as a little peasant in a mountain landscape.

Sir Joshua's pictures at the Exhibition of this year were twelve in number, among them being Mrs. Sheridan as St. Cecilia, Dr. Robinson in a half-length portrait, and the picture of a beggar-boy and his sister known as "The Boy with Cabbage Nets." Dr. Robinson's portrait was the picture of the year. It won countless eulogists, among them Walpole, who wrote, "Sir Joshua has produced the best portrait he ever painted—that of the Primate of Ireland, whom age has softened into a beauty."

The picture of Mrs. Sheridan was also much admired.[1]

[1] There is a portrait by Reynolds of this good and gifted lady in the Corporation Gallery of Glasgow. In contradistinction to the picture of her as St. Cecilia, praised by Tom Taylor for "the splendour of its

It was one of two St. Cecilias painted by Sir Joshua in 1775, for in this year he painted Mrs. Weddell as St. Cecilia in a picture which Tom Taylor describes as "neither more nor less than a plagiarism from Domenichino." "The Boy with Cabbage Nets" is one of Reynolds's few pictures of low life, and lacks vigour and truth, which fact notwithstanding it has many admirers.

Hannah More is authority for much regarding Reynolds in the later 'seventies, and her praise of his religious works belonging to the year 1776 is much quoted. The "Infant Samuel" of that year much delighted her, as did the "Young St. John" painted in 1776. In this place it may be pointed out that Sir Joshua Reynolds's religious pictures are now allowed by the ablest judges to be, relatively speaking, failures, and his "Infant Samuel" is not to be set atop of his pictures because it has been the one of them most often reproduced, and is the darling picture of the British nation. The reference is here to the "Praying Samuel" in the National Gallery, a picture representing a little English boy upon his knees. There is another young Samuel by Sir Joshua Reynolds which is well known to Londoners. It is the picture in the Dulwich Gallery entitled "The Prophet Samuel," and representing a brown-eyed boy with curly chestnut hair and bare shoulders. His right hand is

Religious Pictures

colour," the Glasgow portrait is very sober-hued, and its beauty has connection with the grave and winsome expression in the charming sideway face which it presents.

advanced, the left holds his white drapery; over both arms a dark-brown mantle is passed.

Hannah More was in London the guest of the Garricks, and to this year belongs Reynolds's masterly full-face portrait of Garrick with folded hands and lifted thumbs joined together. At this time Garrick was giving his farewell performances in London, but there is nothing of age save its benignity in the face of the sexagenarian actor painted by Reynolds.

Sir Joshua's versatility was strikingly manifested in the twelve pictures which he sent to this year's Exhibition, and which included the striking portraits of Lord Temple, David Garrick, and Mrs. Montagu, the beautiful picture of the Duchess of Devonshire descending a flight of steps, the delightful Master Crewe as Henry VIII. ("Master Herbert" at the same time was exhibited as Bacchus), the impressive "Omiah," and the tenderly pious "Young St. John" and "Child Samuel," as the picture by Hannah More called "Samuel" is called in the Academy catalogue.

Exhibits in 1776

On the 10th of December of this year, Sir Joshua delivered his Seventh Discourse to the students of the Royal Academy. He in it concerned himself largely with the mental aspect of painting. "It has been," said he, "my uniform endeavour, since I first addressed you from this place, to impress you strongly with one ruling idea. I wished you to be persuaded that success in your art depends almost entirely on your own industry;

Seventh Discourse, 1776

but the industry which I principally recommended is not the industry of the *hands*, but of the *mind*." "A painter," he said further, "stands in need of more knowledge than is to be picked off his pallet, or collected by looking on his model, whether it be in life or in picture. He can never be a great artist who is grossly illiterate." In this year the first six Discourses were translated into the Italian by Baretti.

One Mrs. Willett, whose portrait was painted by Reynolds in 1776, acquires note through a paragraph on the subject of her picture in the first number of *The Connoisseur*, published in September 1901. "In the excellent pair of portrait-heads of Captain and Mrs. Willett, by the same master [Reynolds]," says in that journal the writer of the paper called "In the Sale-room," "is found an example of the wide discrepancy in value which exists between the sexes in the auction-room. Mr. A. Wertheimer cheerfully paid 1,620 guineas for the lady, whilst the Captain was separated from his consort, though in every way her equal as a work of art, by a bid of 150 guineas. It is interesting to note that for this portrait of Mrs. Willett, Reynolds received £36 15s., as testified by his autograph invoice."

As regards what the writer of the foregoing calls "the wide discrepancy in value which exists between the sexes in the auction-room," it has, of course, its explanation in the fact that the purchasers of pictures at the figures quoted by him are mostly men, and that men more admire and desire the pictures of beautiful women than those of beautiful men. On the other part,

they pay handsomely for the pictures of men of name and fame, even when these persons are very unhandsome.

Sociable as ever

Sir Joshua was much in society in 1777, and was "clubbable" as ever. He proposed Dr. J. Warton at the Club in this year, and had the pleasure of seeing him made a member. In later years he was to paint fine portraits of this fine scholar and kindly man. At the Ladies' Club balls the painter was a welcome guest, and gaieties with Gibbon form part of the chronicle of this time. The theatres, too, preserved their attraction for Reynolds. Sheridan had stepped into the shoes of Goldsmith, and Sir Joshua was as assiduous in attendance at the comedies of the new Irish playwright as he had been at those of the Irish playwright deceased. Recreations, however, did not banish work.

Exhibits of 1777

The Exhibition of the year contained thirteen pictures by the President, among them the admired painting of the little daughter of the Duke of Buccleuch in the snow. "Best of all—delicious," wrote Horace Walpole in his characteristic vein, "is a picture of a little girl of the Duke of Buccleuch, who is overlaid, with a long cloak, bonnet and muff, in the midst of the snow, and is perishing, blue and red, with cold, but looks so smiling and good-humoured that one longs to catch her up in one's arms, and kiss her till she is in a sweat, and squalls."

In this year was exhibited Reynolds's picture known as the "Little Fortune-Teller," at present in the collec-

tion of Sir Charles Tennant. In it a little girl is telling a little boy his fortune. They are playing the children's favourite game of "pretending." He is an earl's son, with his style and title Lord Henry Spencer, and she is an earl's daughter, his sister, the Lady Charlotte. He is dressed to suit his rank, but she has her skirt bunched up, and has a handkerchief round her head—you are to see in her a gipsy.

The famous picture of the Russell family, representing three boys and a girl, was also exhibited in 1777. Little Lord William Russell was naughty, so runs a legend regarding this picture, declared that he would not be painted, and huddled against a wall in anger. "Keep where you are, my little man," said Sir Joshua, and the picture shows the boy as he posed himself. Little Lord William's naughtiness, by a striking perversion of the laws of morality, redeems the picture from dulness.

Naughty children and good children alike helped Sir Joshua. Thus a teasing little girl supplied him with the one bit of action in the Marlborough family group, which was painted this year, and which presents eight persons in inaction, with the exception of this little girl. She holds a mask in front of her face, thereby terrifying her little sister. The Marlborough picture, which is deservedly famous, is styled by Tom Taylor "the finest family picture ever painted by an Englishman."

To return to Sir Joshua's Exhibition pictures of this year. Walpole, who did not praise them all, praised "The Boy Reading" as "very fine, in the style of Titian." The Dilettanti pictures, representing the

members of the Dilettanti Club in impressive groups, were begun this year, and in it the New College window at Oxford was determined on, and Reynolds was appointed to furnish the design. In his sitter-list for 1777 is the entry: "Boy and Mother (for Nativity)." Other entries in the list for that year which arrest attention are Mr. Hoole, Miss Monkton, Lady Betty Delmé, Sir William Hamilton, Angelica Kauffmann, Mr. Huddesford, and Mr. and Mrs. Musters. Mr.—or, to give him the title by which he is better known, Dr.—Hoole was the translator of Tasso and Ariosto. He was also painted by Miss Reynolds, and Tom Taylor praises her portrait of him, which is prefixed to his Ariosto. Miss Monkton was an heiress and blue-stocking who was excessively stout. Sir Joshua cleverly contrived to make the best of her under this aspect. The picture of Lady Betty Delmé is enchanting. She is a sweet, pensive mother, against whom leans a sturdy, handsome boy; while her arm is stretched to clasp him and his sister, a roguish little girl. A little dog that, not without good reason, seems to feel somewhat out of it with this tender trio, bids for attention.

Regarding the picture of Sir William Hamilton (now in the National Portrait Gallery, London), the husband of Romney's "Divine lady," a travelled Irishman writes: "This is a most attractive picture, pleasing, delightful. It gives the impression of luxury and refinement. It is an attempt, successful, at decoration. Yet the volcano in the background, evidently painted from memory, is puzzling." The writer of that knew not of the book,

Observations on Mount Vesuvius by Sir William Hamilton. It appeared in 1772, and the fame of its authority hung still about Sir William when Sir Joshua painted him with a volcano in the background. The Mr. Huddesford among this year's sitters ("Huddesford! what a name!" exclaimed Mrs. Cholmondeley, herself the bearer of a name that has evoked much exclamation) had been a pupil of Reynolds, and was at this time filling the varied callings of parson, painter, and lampooner. An enthusiastic connoisseur besides, in this respect like his friend, Mr. John Codrington Warwick Bampfylde ("What a name!"), Reynolds has painted Mr. Huddesford with this friend in the charming picture called "Portraits of Two Gentlemen" in the National Gallery in London. Mr. Huddesford is there the keen-faced man who looks out of the picture, while Mr. Bampfylde, with his face full of that "sensibility" which made him in dolorous succession lover, sonneteer, and madman, is dreamily eyeing the objects of *vertu* that are before him and his friend.

The Mr. and Mrs. Musters of the pocket-book of 1777 have interest as parents of the John Musters who married Mary Chaworth, Byron's first love. Mrs. Musters, a beautiful and unhappy woman, is well known in Reynolds's portrait of her as "Hebe," which is necessarily smiling, just as, necessarily smiling, Mrs. Musters bore her heartache. The elder John Musters has admirers in all beholders of Reynolds's picture known as "Squire Musters." This squire, who is the beautiful ideal of a Georgian Englishman, stands hat

in hand with crossed feet. Under him is an English greensward, and over him is an English sky. He balances himself with a stout stick which his right hand holds pressed to his hip. He looks a man to win and hold a woman's love, and he won but did not hold the love of the exquisite woman who was painted by Reynolds in the year of her marriage in 1777. She stands at the top of a flight of garden-steps against a background of trees in flower, and a spaniel, with head lifted to hers, is at her feet. Her back and back-turned face are towards the spectator as she busies her hands, with thoughts far elsewhere, with picking masses of tree-blossoms. Among Lord Cheylesford's mezzotints there is a charming one of this Mrs. Musters engraved by John Raphael Smith.

Evelina appeared in 1778, and Reynolds sat up all night to read it, and made even a greater pet of Miss Fanny Burney than he had made of Miss Hannah More, but, writes the confiding Fanny, "he did not make love."

Exhibition in 1778

The Academy Exhibition of 1778 contained the Marlborough picture and three others, being only four pictures by Reynolds in all, but the Marlborough group alone contained eight figures, or nine if the petticoated statue is included.

Politics this year became very lively. Prospects of invasion from France caused camps to spring up in England, and Sir Joshua visited these camps. The ladies donned the uniforms of their husbands, and Lady Worsley, the wife of Sir Richard Worsley, captain

of a regiment of Hants militia, was painted by Sir Joshua in the uniform of that regiment.

The death of Chatham on the floor of the House of Lords gripped all England at the heart, and the disaster of Keppel at Ushant raised a stir which—the relations between Reynolds and Keppel being what they were—cannot but have quickened the heart-beat of the customarily placid painter.

Not that he made a noticeable pause in work. This year he published his Seven Discourses, with a dedication to the King which has been justly admired for its dignity, and in it he also delivered the Eighth Discourse. In it he harked back to the preceding one in asserting that the principles of art, whether poetry or painting, have their foundation in the mind. He maintained that novelty, variety, and contrast in their excess become defects, and that excess of simplicity is disagreeable. Finally, he pointed out that rules are not to be always observed in their literal sense, that it is sufficient to preserve the spirit of the law. As usual with him, he directed attention to the practice of the old masters. What follows was his illustration of his dictum, "the greatest beauties of character and expression are produced without contrast." . . . "St. Paul preaching at Athens, in one of the Cartoons, far from any affected academical contrast of limbs, stands equally on both legs, and both hands are in the same attitude: add contrast, and the whole energy and unaffected grace of the figure is

The Eighth Discourse delivered

destroyed. Elymas the sorcerer stretches both hands forward in the same direction, which gives perfectly the expression intended. Indeed, you never will find in the works of Raffaelle any of those school-boy affected contrasts. Whatever contrast there is, appears without any seeming agency of art, by the natural chance of things." Reading that one calls to mind how "the natural chance of things" had given the all of *contrast* which Sir Joshua Reynolds had elected to mark his picture of the Marlborough family exhibited by him this year. Was he thinking of his own work while he instanced Raphael's?

Sitters of 1778

The sitters of 1778 included many beautiful women, in especial nameworthy among them being Lady Beaumont (wife of Sir George), Mrs. Payne Galwey, and Miss Campbell. Besides the pretty child painted pickaback in the delightful picture of Mrs. Payne Galwey, Reynolds in this year painted the children of Mr. Parker, the little girl in the mob cap which made so wonderful a part of little girls' attire in those days, and her ten-year-old brother in a red suit, which contrasts with the white of the girl's frock and with the rose-colour of her ribands.

A picture by Sir Joshua, which was engraved in 1778 by John Raphael Smith, and which must have been painted in this year or earlier, is the portrait of Mrs. Carnac—a beautiful tall lady amid beautiful tall trees—at present in the Wallace Collection in London.

Keppel's court-martial took place this year, and brave

words were spoken and brave tears were shed, and "Little Keppel," as his sailors called great Keppel, was acquitted, and the lights of London lighted up the skies. In all this Reynolds had a joy that overflows in a letter written by him to his old friend.

Yet that palette of his which was held by a stick was not set aside. The year's work opened with the "Nativity," and a great part of the year was given to this production, witness the information regarding work and sitters given by Leslie and Taylor; under January: "Boy, Girl, Girls; Mother and Child; Girl, red hair; Children (Nativity models);" under February: "Nativity models;" under April: "Nativity models, including the Ox;" under July: "Hard at work repainting Nativity;" under August: "Working from Nativity models, old man, and infants;" under September: "Still on Nativity models." It was Sir Joshua's most ambitious effort in the direction of sacred art, and he spared no labour upon it, howbeit he found time for portrait-painting also. Keppel had his portrait painted for Burke, Lee, and Dunning as a testimony of his gratitude to them as the counsel engaged in his trial, and Reynolds was, of course, the painter employed by Keppel. The marked difference between the sailor of the later pictures and the sailor of Reynolds's first picture of Keppel has been made matter of comment. There was a Dutchman in Keppel as in Reynolds, and in both men time made the Dutchman more and more manifest himself.

"Nativity" Picture, 1779

A Record Price

Garrick's death took place this year, and his funeral was attended by Reynolds, whose pocket-book for the day fixed for that ceremony has the entry "Mr. Garrick."

Exhibition of 1779

The Exhibition of 1779 showed Reynolds in the picture of the Nativity with the three separate figures of Faith, Hope, and Charity. Walpole termed the Nativity very great, and noted that Mrs. Sheridan posed for the Virgin, and "the old beggar-man" (White of the "Ugolino") for Joseph. The Virtues, which less pleased him, were termed by him "very middling."

Besides these pictures, Reynolds contributed to the Exhibition of 1779 three whole-lengths of ladies, two of whom are named by Walpole as Lady Louisa Manners and Lady Crosbie, a whole-length of a young girl, a three-quarters of a lady and child, and two portraits of gentlemen, one of them Andrew Stuart, a Scotsman whose name at that time was familiar in men's mouths.

Purchase of "The Nativity"

"The Nativity" was bought from Reynolds by the Duke of Rutland, who paid £1,200 for it, a sum described as "a price for an English picture at that time quite unexampled." The English picture in question was to the initiated a staring imitation of an Italian picture, but the Duke of Rutland was not of the initiated, and he paid for it as for a Correggio the spuriousness of which he had not the perspicacity to see. "It is in rather curious contrast," writes Leslie, who resolutely ignores the circumstance that Reynolds's attitude in politics was

not taken into account by his contemporaries, for which reason it need the less be taken into account by his biographers—"It is in rather curious contrast, considering the feeling of the Court towards Keppel, that while Sir Joshua was painting the portraits commemorative of his friend's gratitude to Lee and Burke, he was honoured with sittings for the first portrait of the Queen he had been asked to paint, the one now in the Royal Academy, and intended to grace the great lecture-room of the new Academy rooms in Somerset House, now rapidly approaching completion."

Portrait of the Queen, 1779

Reynolds's absorption in his painting work made his Whiggism have no more in it than is in a name. Fears of invasion even could not communicate themselves to him. When the French were expected, as they were this year expected, to drop upon Plymouth, when the enemy was held to menace his own loved native county, even then he could write to Lord Ossory: "I have been able to do more work than I think I ever did in any summer before. My mind has been so much occupied with my business that I have escaped feeling those terrors that seem to have possessed all the rest of mankind." One thinks of Goethe, between whom and Sir Joshua Reynolds there are meeting points other than this one of political torpor.

Reynolds's Whiggism

Lord Ossory's daughter, Lady Gertrude, had sat as a little child to Reynolds, and had been painted by him crouching with a bunch of grapes in her hand; in this

year he again painted her in a picture which has been engraved as "Silvia the Mountain Maid."

Other portraits of this year which have been specially praised are those of the Countess of Bute (walking in a garden, umbrella in hand), Lady Louisa Manners, Lady Jane Halliday, and Miss Monkton. All these portraits are full-lengths. Admired half-lengths of the same year are those of Primate Robinson (in hat and walking-dress), Admiral Keppel, and Admiral Barrington. The heads of Lady Beaumont and Gibbon are especially extolled, and the "Silvia" and the "Una" of this year have their warm admirers.

Royal Sitters, 1779

The sitters entered in the pocket-book for 1779 include the King in May, and the Queen and the Prince of Wales in December. A portrait of the Prince of Wales by Reynolds hangs to-day in the National Gallery in London. It is a beautiful picture of a very handsome young man, telling little of him, but quite as much as any one should want to know of a person who is best described in the words by Leigh Hunt's "Old Lady" applied to a contemporary of his termed by her "a sad loose man, but engaging."

CHAPTER X.

THE WORK OF THE EARLY 'EIGHTIES: "MRS. SIDDONS AS THE TRAGIC MUSE," AND OTHER PICTURES.

THE work of the year 1780 began with the "Nativity," with which Sir Joshua Reynolds continued to busy himself in spite of its having been exhibited in 1779. Only in the May of the year 1780 did he finally put it out of hand. He also in this year worked on the Keppel portraits, which are praised as not so much repetitions as distinct pictures. A Keppel of 1780 may be seen among the Reynoldses at the National Gallery in London.

In this year Sir Joshua was the guest of the Duke and Duchess of Rutland at Belvoir. He had painted the Duke's father, the famous Marquis of Granby, and he now painted the Duchess and her two eldest children. These pictures, with many other precious Reynoldses, were lost in the disastrous fire at Belvoir in 1816. General Oglethorpe, the fine old Georgian soldier, loved by all and praised by Pope, was the subject of one of those Belvoir paintings, and one the loss of which is the more to be deplored that it was not engraved.

Topham Beauclerk's death took place in 1780. This fine gentleman was the life, if not the soul, of the Club,

Mrs. Siddons as the Tragic Muse (p. 155).

and by a striking illustration of the attraction between opposites, was held in deepest affection by Dr. Johnson, who was inconsolable for his death. Reynolds had painted Beauclerk, and his "Una" of 1779 had been Beauclerk's little daughter "Lady Di." His lovely and gifted wife, herself a painter—and as such by Walpole, in a rapturous moment, set above all the Academicians—was also painted by Reynolds.

Removal of the Academy to Somerset House, 1780

The Academy was moved to Somerset House this year, and the public for the first time gazed upon the work with which the Academicians thought fit to adorn the new building. At each end of the lecture-room were figures of "Genius," "Design," "Composition," and "Painting," by Angelica Kauffmann, who represented Painting as colouring from the rainbow. Many and divers nationalities are represented in the names of the painters who shared with the lady named Kauffmann the honour of adorning the new Academy of Arts of England. It will suffice to enumerate here Cipriani, Carlini, Nollekens, Biaggio, Rebecca, West. Of course, the President contributed to the ornamentation. The ceiling of the library was painted by him. To look up at it was to behold a figure of Theory seated on clouds, with a scroll bearing the inscription "Theory is the knowledge of what is truly Nature." This unhappily conceived adornment is rendered the more deplorable by being, as has been pointed out, a direct plagiarism from one of Raphael's fresco figures in the Santa Maria del Popolo.

At the end of the lecture-room, facing the door, were Sir Joshua's full-length portraits of the King and Queen, for which he had with difficulty procured sittings. In this room, too, was the President's portrait of himself, a duplicate of the one sent to Florence, and his admired portrait of Sir William Chambers, the architect from whose designs Somerset House was completed.

Over the door leading to the great room was written in Greek, "Let none uncultured enter." As none uncultured would know Greek this mandate could not hold them back, while the pleasure of the cultured in it would be the less, that it is altered from the Pythagorean, and in a manner that has made one of the learned assert that it makes indifferent Greek.

Exhibition, 1780

The Exhibition of the year in which the Academy was moved to Somerset House is whimsically described by Johnson in the art-jargon of the times as follows: "There is *contour* and *keeping*, *grace* and *expression*, and all the varieties of artificial excellence." Among Reynolds's contribution to this Exhibition were his head of Gibbon and his "Una," severally ranked with his best portraits and his most charming fancy pictures. While the Exhibition was in progress Sir Joshua was at work on his picture of the three Ladies Waldegrave, the daughters of the beautiful Lady Waldegrave, now Duchess of Gloucester, so often painted by him in former years. The picture of the three sisters was painted for their uncle, Horace Walpole, who censured the bad painting of the hands in it, and who unwillingly paid the not im-

moderate price demanded for it, considering its great loveliness. Walpole, on the other hand, was most appreciative regarding the portrait of Lord Richard Cavendish, the Eastern traveller and virtuoso, painted this year by Reynolds, and characterised by him as "one of the best, if not the best, of Reynolds's works."

Like all the rest of the "great" world, Sir Joshua went out of town in the summer, and in 1780 he made his outing extend to Devonshire, going thither *viâ* Bagshot, where he was Keppel's guest prior to being the guest of Dunning at Spitchwick, on Dartmoor. The pocket-book itinerary shows him to have visited in turn all the cherished places associated with his youth and early manhood in his native county, as Port Eliot, Saltram, Plympton, Mount Edgcumbe, Exeter.

The Ninth and the Tenth Discourses were delivered this year. The Ninth was delivered at the opening of the Royal Academy in Somerset Place, and dealt briefly with the advantages to society of cultivating intellectual pleasures. The Tenth Discourse had sculpture for its subject, and sculptors present were told: "If my observations have hitherto referred principally to Painting, let it be remembered that this art is much more extensive and complicated than Sculpture, and affords therefore a more ample field for criticism; and as the greater includes the less, the leading principles of Sculpture are comprised in those of Painting." The

Ninth and Tenth Discourses, 1780

severe condemnation of modern dress for statues is the most striking feature of the Discourse. Here Sir Joshua took up an unhappy, and, as has been shown, an untenable attitude between the artists who arrayed eighteenth century Englishmen in togas and those who represented them naked, as did Barry in his "Death of Wolfe."

Sitters, 1780

The sitters of the year, as entered in the pocket-book, were comparatively few. Burke sat to Reynolds in July, and among the sitters preceding him in time was Prince William of Gloucester. This was the son of Lady Waldegrave by her second marriage. The little Prince is represented in full-length, standing. He wears a Vandyke dress, and the picture is described as "very silvery." To Walpole it was very "washy." Lord Harcourt also sat to Sir Joshua in 1780 for the beautiful picture of him and Lady Harcourt and General Harcourt which delighted Tom Taylor at Nuneham. And the Streatham portraits busied Reynolds during part of the year 1781, the opening of which he spent at Streatham as the guest of the Thrales, with Dr. Burney, whose portrait he now began.

The "Thaïs" representing Alexander's mistress, torch in hand (one recalls Dryden's famous words:

> "Thaïs led the way
> To light him to his prey"),

was also painted and exhibited this year. Walpole pronounced it too masculine.

Reynolds at Antwerp

The Exhibition contained no fewer than fourteen pictures by the President. Four of them belonged to the class called "ideal": the "Thaïs," the "Death of Dido," and the figures of "Temperance" and "Fortitude" for the Oxford window. Two were fancy pictures representing a "Child Asleep" and a "Listening Boy." The sleeping child (a babe in a cot) is described by Mr. Pulling as "lovely." The others were portraits all more or less admirable, those coming under the former denomination being the portrait of Dr. Burney, that of Master Bunbury, that of Lord Richard Cavendish, and that of the three Ladies Waldegrave.

Exhibition, 1781

In this year Sir Joshua Reynolds made a tour in the Low Countries and the Rhine-land. His observations as set down in writing, whether in the form of pocket-book jottings or letters, are very characteristic. And here is a jotting: "Antwerp. The ordinary people very ordinary, without one exception." Here is a passage from a letter to Burke: "Dutch pictures are a representation of Nature, just as it is seen in a camera obscura. After having seen the best of each master one has no violent desire of seeing any more." That is unflattering, and what follows is keenly sarcastic: "I have often thought the habit they [the Dutch] have acquired of fighting against Nature has given them a disposition never to leave Nature as they find her." That too was written to Burke, and to Burke was written the account of the village called Brock, which

Tour in the Low Countries, 1781

anticipates the description of a Dutch village as like a thing enchanted, which delighted all English readers of Maeterlinck's book called *The Life of the Bee.* To find Sir Joshua Reynolds anticipating Maeterlinck is to find the race common to these two men asserting itself in a very remarkable manner.

"We went," writes Sir Joshua to Burke, under date August the 24th, 1781, "to a village called Brock, which appeared so different from anything we had seen before that it appeared rather like an enchanted village, such as we read of in the Arabian tales; not a person to be seen except a servant here and there. The houses are very low, with a door towards the street which is not used, and never has been used, except when they go out of it to be married, after which it is again shut up. The streets, if they may be so called, for carriages cannot enter them, are sanded with fine ink-sand; the houses painted from top to bottom, green, red, and all sorts of colours. The little gardens, with little fountains, and flower-knots, as neat as possible, and trees cut into all kinds of shapes; indeed, I much wonder if you can find a tree in its natural shape all over Holland, and we may add, nor water neither, which is everywhere kept within bounds."

Opie's appearance in London, where he took the world of fashion by storm as the self-taught "Cornish boy," belongs to this year. Sir Joshua pronounced the new painter "like Caravaggio, but finer," and no one asked, "But how?"

The sitters of the year included Lady Salisbury and

The Hertford Sisters

Lady Harcourt, Lady Lincoln and Lady Elizabeth Conway, Offy and Mr. Gwatkin (to whom she was married this year), the sons of Mr. Bromell,[1] Mrs. Abington, and Mrs. Nisbett. The last-named lady was painted as Circe, with a white cat on her lap and a leopard at her side. Other "poetical" pictures had occupied Sir Joshua in 1781, hence the November entry: "Child; Girl and Boy models; Lamb." *Sitters, 1781*

The pictures of the sisters Lady Lincoln and Lady Elizabeth Seymour Conway, daughters of Francis, first Earl of Hertford, may be seen to-day in London in the Wallace Collection at Hertford House. The portrait of Lady Elizabeth, who died at the age of seventy-one years, unmarried, shows her at the age of twenty-seven years. She has a handsome, haughty, loveless face, in spite of the beautiful Cupid's bow in her mouth. Her elder sister, Lady Lincoln, is painted at the age of thirty years. Her features are less handsome than the Lady Elizabeth's, but her whole face is suffused with tenderness, which is especially marked in the large lovely eyes.

Conspicuous sitters abounded with Sir Joshua in the early part of 1782. Enough to name the four-year-old Master Brummell, the beautiful Mrs. Robinson, who in her *rôle* of Perdita so charmed the Prince of Wales that he became her Florizel, but soon tired of the part; the eccentric *Sitters, 1782*

[1] Mr. Bromell—the name is better known in the form of Brummell—was Lord North's private secretary, and the younger of the boys in this picture became the famous "Beau Brummell."

William Beckford; and the "Fair Greek," as Mrs. Baldwin, the wife of the English Consul at Smyrna, was called. Dr. Adam Ferguson, the eminent Scotsman, who combined the study of politics with that of moral philosophy, also sat to Sir Joshua early in this year.

Exhibition, 1782

The Exhibition of 1782 contained fifteen pictures by Sir Joshua—almost all portraits, among which especial interest attaches to those of Mrs. Robinson (Perdita), "The Fair Greek" (Mrs. Baldwin in Smyrniote dress), Colonel Tarleton, and Lord Chancellor Thurlow.

Opinions differ on the subject of the picture of Colonel Tarleton. In the year of its exhibition Dr. Wolcot, under his pseudonym of Peter Pindar, wrote:—

> "Lo, Tarleton dragging on his boot so tight!
> His horses feel a god-like rage,
> And yearn with Yankees to engage—
> I think I see them snorting for the fight."

Tom Taylor, writing many years later, wrote:—"The whole-length of Colonel Tarleton is among the painter's happiest conceptions. A more unbecoming dress than that of the Colonel for a soldier has never been devised, not even in England, and in no picture has Reynolds triumphed more completely over materials that would have proved unmanageable in any other hands. He could not make the Colonel stand upright or sit on his horse without looking supremely ridiculous, and he has therefore chosen for him a half-stooping attitude, in which he appears to be adjusting his sword." In further comment we get this: "He has placed him in

Angels' Heads (p. 170

the heat of action, which his animated expression would be sufficient to tell us, did not the start of a horse behind him make us hear the roar of artillery."

In November of 1782 Sir Joshua sat to Gainsborough, but the progress of the portrait was interrupted by a stroke of the palsy, which caused Reynolds's physician to order him to Bath. On his return to London he did not resume sittings with Gainsborough, whom he next saw on his death-bed. He himself was so entirely restored to health that Miss Burney, on seeing him upon his return to London, writes: "He looks vastly well, and as if he never had been ill."

Mrs. Siddons now began to be "the rage" in London, and Reynolds and Gainsborough both desired to paint her, and the desire of both was granted unto them.

Eleventh Discourse, 1782: Genius

The Eleventh Discourse was delivered in 1782. It treated of genius as consisting principally in the comprehension of a whole. Horace Walpole held that Sir Joshua in his own work pushed this theory to a culpable length, and sneers at him for painting draperies which represent clothes, never their materials, and for painting hands which are seldom tolerably drawn.

Sitters, 1782

The sitters of the year included, besides those here already named, men and women of names worth noting. Such men are Burke, Dunning (now Lord Ashburton), and Fox; such women, the Duchess of Rutland, who now took up a high place in the world of fashion and politics, Mrs. Abington, aforetime so often a sitter to Sir Joshua, and

(a new sitter) La Bacelli, the famous dancer, painted and exhibited this year by Gainsborough.

Crabbe's early days of literary struggle belong to this time, and it was in the early part of the year 1783 that Sir Joshua Reynolds submitted "The Village" to Dr. Johnson on behalf of the poet who was author of it. It is strange to find the most urbane of painters befriending at the outset of his career the man who was to be described as "Nature's sternest painter."

The Exhibition of 1783 contained ten pictures by the President, among them not one masterpiece, which caused Horace Walpole to write: "Sir Joshua seems to decline since his illness." However that may have been, Sir Joshua was to find his strength again. Peter Pindar, like Horace Walpole, deplored Sir Joshua's deterioration in lines which began "We've lost Sir Joshua!" The dirge was premature.

Exhibition, 1783

Nuneham, the seat of the Harcourt family, was in 1783 much visited by Sir Joshua, and in this year he paid a second visit to the Continent, making a sojourn in the Low Countries, where he added to his store of art-treasures by purchases made in Bruges, Ghent, Brussels, and Antwerp.

In the spring of this year Sir Abraham Hume, the scholar and connoisseur, had sat to him. Sir Abraham was a Fellow of the Royal Society, and one of the founders of the Geological Society. Sir Joshua, whose intimate friend he was, painted him more than once, and one of his portraits of him hangs in the National

Gallery in London. Sir Abraham has in it a childish, small, pink face, with bunched mouth and tip-tilted nose. He looks alive.

At Hertford House in London is another work which may perhaps be referred to this year—the portrait of Mrs. Richard Hoare and her infant son. The beautiful gentle-faced mother in this picture has a classical profile, and forms a marked contrast to her splendid bullet-headed baby, supposed to be the "Master Hoare" painted five years later by Reynolds.

Mrs. Siddons is thought to have sat to him for the "Tragic Muse" on his return from this outing. The conception of her portrait has been traced to Michael Angelo's "Isaiah," and Mrs. Siddons's claim to have herself evolved her striking pose has been dismissed as a piece of self-delusion. As regards the merit of the picture, opinion is not to-day so undivided as it was in the lifetime of Sir Joshua and for long afterwards.

"The Tragic Muse," c. 1783

Tom Taylor held it to be "the finest example, probably, of truly idealised portraiture." It being granted that idealised portraiture—whether "truly" idealised or not is a matter of individual opinion—is admissible, the picture cannot but win entire admiration. While, however, a growing number of the discriminating hold that it is not the business of portraiture to idealise, it may fairly be left an open question whether this picture is Sir Joshua Reynolds's greatest portrait.

"Idealised" as she is supposed to be in the picture, Mrs. Siddons has, happily, a pleasant reality. She

sits on clouds indeed, but her chair is of solid wood, and her foot is upon a solid footstool. Her dress is largely "drapery," but it is Georgianly adjusted, with the result that one feels that she is dressed as well as draped. Her hair is dressed, too, as hair is dressed at a mirror, and either she or the painter has not been sparing of pearls. By a pleasing accompanying circumstance, a pearly colour prevails in the picture, where it has not deepened to gold or darkened to brown, the brown of that brown rug that Sir Joshua loved so well. It is laid on Mrs. Siddons's knees in this picture, and in a picture not far from it presenting the Prophet Samuel, it drapes the prophet.

When all is said, Mrs. Siddons is not so much the Tragic Muse as she is Mrs. Siddons, though undoubtedly she would be Mrs. Siddons by just so much more if she were not the Tragic Muse in counterfeit. A portrait in its essence is a counterfeit, and he who lets the sitter yet further counterfeit does very ill-advisedly.

As regards the number of this famous portrait extant, it is safe to transcribe the statement that "it exists in several versions, of which one is in the Dulwich Gallery." It has for long been matter of doubt whether this picture shares with the one in the possession of the Duke of Westminster the distinction of being the work of Sir Joshua Reynolds. In the *Connoisseur* of January 1902 may be read: "The picture of Mrs. Siddons as the Tragic Muse in the possession of the Duke of Westminster and that at the Dulwich Gallery are replicas, and were both entirely painted by Sir Joshua

Reynolds. Mr. Algernon Graves informs us that there are records in Sir Joshua's books confirming the authenticity of both pictures. The matter is fully gone into in vol. iii. of Graves and Cronin's *History of Sir Joshua Reynolds's Works.*"

1784: Work and Play

Though full of work throughout the year 1784, Sir Joshua nevertheless managed to work in no small amount of play. He was in capital condition bodily, and his spirits rose proportionately.

The interesting portrait of Fox, in which he is represented with the India Bill which he vainly tried to get passed, was painted in 1784. Politics ran very high in the early part of the year, but Sir Joshua as usual kept a quiet head, painting his duchesses—in the spring of this year the Duchess of Rutland, and in the summer of it the Duchess of Devonshire, both of them painted by him in prior years. The two ladies were in fierce political opposition, but they took the same painting-chair in succession with grace.

Lord Rodney in the flush of his fame sat to Sir Joshua, and Lord Eglinton sat to him in his Highland dress. Other sitters of this time were Sir William Hamilton the virtuoso, and Mr. Pott the surgeon.

In connection with Mr. Pott, some remarks contained in the *Connoisseur* of September 1901 are quoted here:—

"On looking over the record of the year's sales of prints . . . one is struck with the pre-eminence of pretty ladies, and the nearly universal contempt for the male person. . . . What of

the mezzotint portrait of the portly Mr. Pott, of London, which sells for a matter of fifteen shillings? . . . Mrs. Pott, as Venus playing with a Cupid, is good for £500. Mr. Pott is not wanted."

Poor Mr. Pott!

Exhibition, 1784

The Exhibition of 1784 showed that the world had not "lost" Sir Joshua. It contained two striking mother-and-child pictures in Lady Dashwood and Lady Honywood, each with her child, two striking male portraits in Fox and Warton, the admired portrait of Miss Kemble, Mrs. Siddons's sister, the "very arch" (as Walpole styles it) presentment of Mrs. Abington as Roxalana, and the world-famed Mrs. Siddons as the Tragic Muse, which Walpole appraised in less than a dozen words: "Head very fine, left arm too large."

Thomas Warton

The relations between Sir Joshua Reynolds and Thomas Warton call here for comment. Many courtesies had passed between these two. Warton had written verses on the New College windows painted by Sir Joshua, and, over-flattering as they were, Sir Joshua was well-pleased with them. When in 1785 Warton succeeded to the poet-laureateship, he owed this advancement, as he frankly owned, in no small measure to the friendly exertions of Sir Joshua.

With the President of the Royal Academy a foundation member, in the most extended sense of that phrase, of the Literary Club, it is not to be wondered at that literature more and more during his life-time concerned

itself with art. Prose critiques in the form of press critiques followed upon poetic critiques. "Peter Pindar spared the painters this year," writes Tom Taylor; but he shows that the *Morning Post* did not do so. He quotes a "smart critic" of that paper, and incidentally makes manifest that about this time art-criticism began in smart criticism.

In this year Ramsay died, and Sir Joshua succeeded him as King's painter, with a salary of £50 a year. This was after soliciting the honour, the denial of which would, it is evident, have caused the President of the Royal Academy to resign his post. As matters took their course, he recovered his equanimity, which had been greatly disturbed by strife within the Academy and royal indifference. "I am glad," wrote Johnson to him on his nomination to the position of King's painter, "that a little favour from the Court has intercepted your furious purposes." The King's dislike of Reynolds caused the painter to derive no direct advantage from his promotion, so to style it, but he derived indirect advantage from it.

King's Painter

The death of Johnson took place this year. He had been guide and philosopher, as well as friend, to Reynolds. "The observations," said the painter, "which he made on poetry, on life, and on everything about us, I applied to our art; with what success let others judge." This is a striking tribute. The philosopher, on his part, had loved the painter well, and his trust in

Death of Johnson, 1784

him was seen in his selection of him for one of his executors.

Twelfth Discourse, 1784

The Twelfth Discourse was delivered this year. In it students of the Royal Academy were told that particular methods of study are of little consequence —that little of art can be taught. "Our studies," said Sir Joshua, "will be for ever, in a very great degree, under the direction of chance; like travellers, we must take what we can get, and when we can get it; whether it is or is not administered to us in the most commodious manner, in the most proper place, or at the exact minute when we would wish to have it." For the rest, in the Twelfth Discourse, as in those preceding it, Sir Joshua makes continuous praise of the old masters, and defends —not to say recommends—assimilation, adaptation, and appropriation of their work. "Receiving from the dead and giving to the living, and perhaps to those who are yet unborn," is to him a thing of which artists "surely need not be ashamed."

Sitters, 1784

The sitter-list for 1784, as given by Leslie, contains the entries: "The Lord Chancellor's gown; Dog; Mr. Hay's dog." Boy and girl models are of frequent occurrence; the entry "Soldier" also occurs often, and there is the entry "Infant" for the picture of the Infant Hercules. Of the many sitters entered by their names, three invite particular attention — Mrs. Robinson, the Princess Gagarin, and Mr. Boothby. To these names may be added "Mr. Boothby's lady," entered in December of

Lord Heathfield (p. 173)

1784, an entry to be brought into line with that cited by Tom Taylor from Sir Joshua's account-book of 1783, "Jan., Mr. Boothby, for a lady—£105."

The portrait of Mrs. Robinson painted by Reynolds in 1784 is probably that at present to be seen in the Wallace Collection in London, being one of three pictures of Mrs. Robinson as Perdita which hang together at Hertford House. The painters of these pictures were severally Reynolds, Gainsborough, and Romney. Gainsborough, in a large picture, the background of which is a landscape, presents a sleepy-eyed girl with a dog. Romney presents a lady in cap and muff. She has a sweet, whimsical face, and is awake. Reynolds's picture is that of a handsome woman in deep meditation. All who see it will not agree with Northcote in his opinion expressed to Ward that "Reynolds's portraits of Mrs. Robinson were complete failures."

The Three Mrs. Robinsons

The Princess Gagarin, who sat to Sir Joshua in September 1784, is to be noted as the only princess who sat this year to the newly-appointed King's painter.

The untiring Mr. Algernon Graves, in a paper called "Recently-discovered Portraits by Sir Joshua Reynolds," contributed to the *Connoisseur* of January 1902, gives some account of Mr. Boothby, together with a reproduction of the picture of him painted by Reynolds in 1784. This reproduction is from the original painting now at Petworth in the possession of Lord Leconfield. The sitter was, according to Mr. Graves, Charles Boothby Skrymshire, with his nickname "Prince

Boothby," and his "lady" was, Mr. Graves suggests, one Miss Elizabeth Darby, whose picture is reproduced on the page facing that containing the picture of her supposititious lover. The original of this illustration is also at Petworth. Mr. Graves's data on the subject of the gentleman with his baptismal name Boothby, and with his courtesy title "Prince," are interesting, as are those which he gives regarding the beautiful woman entered as "Mr. B.'s lady." There is here a romance that would well repay him who should follow it up.

CHAPTER XI.

WORK OF THE LATER 'EIGHTIES: "ANGELS' HEADS" AND OTHER PICTURES.

THE pictures exhibited in 1785 by Sir Joshua Reynolds were sixteen in number, and included a "Venus," later to be known as "The Snake in the Grass." This picture now hangs in the National Gallery in London. Opinions widely vary on the subject of it. Some are distressed by the collision of nose and hand in it—the whilom Venus, it will be remembered, has her hand raised to the level of her face,—to others "The Snake in the Grass" unreservedly commends itself as a luscious picture, splendid in tone, and justifying the Arabs in their dictum, "Praised be Allah, who has made beautiful women." Certain it is that the eye of this woman is living. The most living eye perhaps on canvas, it is good seen near, and is better seen at a distance.

"The Snake in the Grass," 1785

Peter Pindar's criticisms of 1785 were very sharp. West was not spared, nor was his royal patron spared. Said Peter Pindar:

> "But Reynolds is no favourite, that's the matter,
> He has not learnt the noble art to flatter."

Two portraits numbered among the finest painted by Reynolds belong to this year. They present severally Joshua Sharpe, the lawyer, and John Hunter, the anatomist.

Boswell a Sitter

Boswell sat this year to Reynolds, being unwilling, as he wrote to the painter, to defer longer a pleasure the cost of which he was still unable to defray, but which he undertook to meet, or have met, within a specified period. "In the meantime you may die, or I may die," he writes, "and I should regret very much that there should not be at Auchinleck my portrait painted by Sir Joshua Reynolds, with whom I have the felicity of living in social intimacy." By a course of events the foreknowledge of which would have greatly delighted the impecunious gentleman who desired to provide for his picture by Sir Joshua Reynolds being hung at Auchinleck, it is now hung at the National Gallery in London in the same room with Johnson's picture by Sir Joshua Reynolds. The Boswell of Sir Joshua's picture has a pallid, keen face, small, calculating eyes, a pinched mouth, and a sharp nose. There is a suggestion of white mouse about this man that is remarkably unpleasant.

The Duke of Orleans, on a fourth visit to England this summer, sat to Sir Joshua Reynolds, who thus became the painter of one of the most remarkable actors in that great drama, the French Revolution.

Irksome as was all travelling—especially travelling

by water—at that time, a great picture sale at Brussels took Sir Joshua across the Channel again this year, and he is stated to have spent "about £1000" in purchases. The list of his pictures paid for in 1785 contains the entries:— *Sir Joshua in Brussels, 1785*

"Brook Boothby, Esq., for a landscape - £57 10 0
Count d'Adhemar, for a Girl with a Mouse-trap - - - - - £52 10 0"

Sir Joshua, it is seen, had not exclusively busied himself with portrait-painting.

"The Infant Hercules" was much in hand during the early part of 1786. The picture contains many figures, among them the blind Teresias, for the head of which Reynolds took the head of Johnson. "It is," writes Tom Taylor, "a confused, straggling picture, quite beyond the power of the painter to manage," and he adds that, though Burke defended Sir Joshua's selection of a mythological subject, modern opinion is likely to go along with Hannah More, who preferred the subject suggested to Sir Joshua by Horace Walpole, the Czar Peter at Deptford exchanging his own dress for a ship-carpenter's before he goes to work in the Dockyard. *"The Infant Hercules," 1786*

It was probably the fine gentleman in Sir Joshua which would not allow him to present to an Empress an Emperor in a ship-carpenter's suit, and it remains

open to question whether the best taste would have been shown in an Englishman's reminding a Russian ruler that her foregoer on the throne had fitted himself for his position in England. What appears to Tom Taylor the singularity of the subject chosen does not seem to have struck Leslie, who writes without comment on other than the obvious aspect of the thing that the subject chosen by Sir Joshua Reynolds for his picture commissioned by the Empress Catharine was "the Infant Hercules strangling the Serpents, in allusion to the power of Russia, then in its infancy." Mr. Pulling terms the picture "great," and this opinion is one which was once largely held. Fuseli expressed it in the extraordinary words, "It teems with man, but without the sacrifice of puerility."

It is now very generally held that Sir Joshua wasted precious time over this picture, the infant in which alone is invested with some interest. To Tom Taylor it was "full of vigour." To the present writer there is no vigour manifest in the girl-faced little boy, who appears less to be strangling snakes than frolicking with them, while that Providence which presides over children's games makes this game a less dangerous one than it seems. A thing to be observed in passing is that the infant, bating its face, is very German-looking—a fact to be brought into connection with Leslie's statement that "the attitude of the little Hercules was suggested by an old German woodcut." There was probably more taken from the old woodcut than the attitude.

Rival Actresses

Thirteen pictures were exhibited in 1786 by the President. They included four masterly portraits of men, being those of Joshua Sharpe, John Hunter, John Lee (the Solicitor-General), and Thomas Erskine (late the counsel for Keppel); and they included the full-length portrait of the Duke of Orleans, two lovely heads of women, severally Lady Spencer and her sister, the Hon. Miss Bingham, and the admired fancy picture, "A Child with Guardian Angels." *Exhibits in 1786*

The portrait of Miss Bingham represents a rosy, brown-eyed maiden. Her name was Anne, and with her father's advance to an earldom she became the Lady Anne. Though she lived to old age she never married. She must have worn her garters red.

Social engagements still let play give the equipoise to work in the case of Sir Joshua, and he was as regular a theatre-goer as ever. Mrs. Jordan was now enchanting the town, and Sir Joshua, while retaining admiration for Mrs. Abington, extended homage to her rival. The one comedian presented the "arch" and the other the "artless" to perfection, and Sir Joshua was sufficiently an Englishman of his time to bring relish to archness and artlessness in female personation. Among noted women of a graver type who were his hostesses at this time may be named Mrs. Siddons, Mrs. Robinson, and Mrs. Hastings, the last-named the wife of the unfortunate statesman just now about to face the charges brought against him by Burke.

Picture-buying and picture-cleaning took up much of

Sir Joshua Reynolds

Sir Joshua's time in the closing years of his life, and to 1786 belongs a curious series of letters written by him to the Earl of Upper Ossory. They concern a damaged picture by Titian which the Earl requested Sir Joshua to restore, and which Sir Joshua counselled the Earl to exchange with him for Gainsborough's "Girl and Pigs." This exchange did not commend itself to the nobleman.

Cagliostro and the Chevalière D'Eon were this year in London, and regarding the last-named remarkable person a statement made by Leslie is of interest. According to it, Charles Reade possessed an unfinished portrait by Sir Joshua Reynolds which traditionally bore the name of the Chevalière, "It is not easy," says Leslie, "to decide on what authority."

Thirteenth Discourse, 1786

The Thirteenth Discourse was delivered this year. Art, said Sir Joshua in it, is not necessarily imitation, but is under the direction of the imagination, and he proceeded to set forth in what manner poetry, painting, and other arts depart from nature. "Poetry," he said, "addresses itself to the same faculties and the same dispositions as Painting, though by different means. . . . It sets out with a language in the highest degree artificial, a construction of measured words, such as never is, nor never was, used by man. . . . Having once adopted a style and a measure not found in common discourse, it is required that the sentiments also should be in the same proportion elevated above common nature, from the necessity of there being an agreement of the parts

Simplicity (p. 177).

among themselves, that one uniform whole may be produced. . . . So far, therefore, is servile imitation from being necessary, that whatever is familiar, or in any way reminds us of what we see and hear every day, perhaps does not belong to the higher provinces of art, either in poetry or painting. The mind is to be transported, as Shakespeare expresses it, *beyond the ignorant present,* to ages past. Another and a higher order of beings is supposed; and to those beings everything which is introduced into the work must correspond. Of this conduct, in these circumstances, the Roman and Florentine schools afford sufficient examples. Their style by this means is raised and elevated above all others; and by the same means the compass of art itself is enlarged."

Under its literary aspect the Thirteenth Discourse—in this respect, it is right to say, not standing alone—may fairly be praised for its grammatical correctness and propriety of expression. The part explanation of this fact is to be found in a letter addressed to Malone by Sir Joshua Reynolds, under date 1786. In this letter may be read: "I wish you would just run your eye over my Discourse . . . in regard to grammatical correctness, the propriety of expression, and the truth of the observations."

The sitters of 1786 were very numerous. The Prince of Wales this year sat to Sir Joshua; and so did Mrs. Fitzherbert, the unfortunate lady who was to suffer with those who put their trust in princes. The Duke of Portland, to whom Sir Joshua, it is thought, this

year acted as adviser in his purchase of the now famous Portland vase, sat to him. Burke and Malone were of his sitters in 1786; so was Mrs. Billington. He had sitters week-days and Sundays; a child at ten o'clock one Sunday for the picture of Hercules, and divers models for the same picture another Sunday. Dead men speak no protests, and Dr. Johnson was of the silent dead.

Sitters of 1786

The usual number of "golden boys and girls"—to give Shakespeare's name for them to children of condition—sat to Sir Joshua in 1786, among them the little daughter of Lord William Gordon, for the "Angels' Heads" now in the National Gallery in London. This is the picture before which generations of British maids and matrons have come to a standstill with the exclamation, "Dear Sir Joshua!" It is Sir Joshua's version of the olden dictum: *Not angles, but angels.* Blue eyes and gold hair are here, and the five facets of one face are not so like but they are sufficiently unlike for angels. The courtier-mystic Swedenborg (Sir Joshua's contemporary) would have approved the picture, which is conceived in the very spirit of his action, when, in answer to a young gentlewoman's request that he would show her an angel, he led her to a mirror. The young gentlewoman painted as an angel by Sir Joshua was painted, conformably to his practice, from her reflection in a mirror.

Angels' Heads

As regards the facet view of a face which underlies Sir Joshua's "Angels' Heads," the picture should be

compared with a French portrait painted a hundred years and more before—to wit, Philippe de Champaigne's "Cardinal Richelieu," painted thrice on the same canvas—in full face and in two profiles—the picture which results being hung at the National Gallery in London in a room adjoining that in which hangs the five-fold presentment of the face of Frances Gordon.

The Smythe and Harrington groups busied Sir Joshua in the early part of 1787, his labour here resulting in two beautiful pictures of English motherhood, the one presenting Lady Smythe and her children, the other Lady Harrington and her children.

Boydell's "Shakespeare," 1787

Boydell's "Shakespeare" also belongs to this time. The ambitious print-publisher undertook to issue a series of pictures by the first artists of the day in illustration of the plays of Shakespeare. To an avowed admirer of "the grand style," as was Reynolds, the poet Shakespeare could not fail to make a strong appeal, and it seems that he in 1765 had acceded cheerfully to Johnson's request to supply his edition of Shakespeare with some notes. Contrariwise, an unpleasant story has it that it needed the bribe of £500 to induce him in 1787 to promise to contribute three pictures to Boydell's Shakespeare Gallery. He painted them in due course, and they represent severally "Puck," "Macbeth," and the "Dying Cardinal Beaufort." All that can be said in praise of them is said when it is conceded that "Puck" is the very picture of mischief. An engraving

of this picture was among the study ornaments of Douglas Jerrold in his cottage at Putney, so pleasantly described by his son, and he who has at this day a cottage at Putney will not do amiss to give space on its walls to Sir Joshua Reynolds's "Puck." Macbeth and the witches over-taxed the powers of Sir Joshua, who started with a fatal miscalculation, the witches in the poem numbering three—and no more. The "Death of Cardinal Beaufort" was in its day accounted powerful, but its day is over, and it is now accounted weak.

Exhibits, 1787

The pictures publicly exhibited by Sir Joshua in 1787 were thirteen in number. One of them was a full-length of the Prince of Wales in Garter robes, with a black servant arranging his dress. This picture occupied the place of honour in the Great Room at Somerset House.

Two heads of men were a part of Sir Joshua's contribution. One was Boswell's and the other Sir Harry Englefield's, the last-named being termed by Walpole the best portrait in the room. Child-portraits by the President abounded. A little lordling was portrayed hunting a butterfly, hat in hand. This was Lord Burghersh. A little gentleman was portrayed with a bird on his hand and a dog at his feet. This was Master Yorke, the son of the Hon. Mr. Yorke. Besides the painting of Lord William Gordon's little daughter as a cherub-head in different views, there was one of little Miss Ward with her dog.

In the article "Recently-discovered Portraits by Sir Joshua Reynolds," contributed by Mr. A. Graves to the

Connoisseur of January 1902, there is some interesting matter regarding this child-portrait and its present whereabouts, and an illustration of it accompanies the article. Miss Ward is a ringleted little girl who wears the enormous hat of 1787—it is one of no smaller dimensions than that worn by Lady Spencer and Miss Bingham respectively, who were painted in the same year. The little girl is not so much pretty as she is pleasing by reason of her youth—she is eight years old—and the demure, sidelong look which she wears. She is probably not thinking, though she looks thoughtful, in this respect like her dog, which almost to a certainty is not thinking. Her grace is the grace of Reynolds.

Sir Joshua gay as ever, 1787

In 1787, as in other years, gaieties gave relief to gravities in the life of Sir Joshua Reynolds. Society saw much of him; he was gay as ever. Public theatricals and private theatricals—the Richmond House theatricals were a brilliant feature of this year—alike won his attendance. The charges against Hastings formed the chief political topic of the time, and Sheridan's Begum speech was made the theme of the loudest praise. The part here taken by Sir Joshua would seem to have been that of a man with a bothered ear, and if, despite the well-known condition of both his ears, this does not command the highest homage, it equally does not call for the deepest censure.

Lord Heathfield sat to Sir Joshua in 1787, and the portrait which resulted is that which is to be seen

to-day in the National Gallery in London. Persons who pass this picture by as that of a red-faced gentleman in red, vouchsafing it no further consideration, should be reminded of Constable's account of it as "almost a history of the defence of Gibraltar." "The distant sea," says this encomiast, "with a glimpse of the opposite coast, expresses the locality, and the cannon pointed downward, the height of the rock on which the hero stands, with the chain of the massive key of the fortress twice passed round his hand, as if to secure it in his grasp. He seems to say, 'I have you, and will keep you!'"

Sitters in 1787

Other sitters in 1787 were the Duke of York and Mrs. Wells. Sir Joshua would seem to have had no more than his usual luck in painting royalty in painting this royal duke, his portrait of whom was severely censured by Walpole. Mrs. Wells was the actress of that name. For the rest, Sir Joshua worked much from models in 1787, and among those entered in his list of sitters are a Black and a Turk.

1788: Westminster Hall

The formal impeachment of Hastings took place at the beginning of this year, and Sir Joshua was present at the opening of the proceedings in Westminster Hall. He had painted Hastings and Burke; he was in this year to paint Sheridan with the honours of his great summing up of the charges against Hastings thick upon him. So little did Sir Joshua give up to party what was meant for mankind that he included Warren

Hastings among his dinner-guests in the same year as that in which Sheridan occupied his painting-chair and enjoyed his genial companionship, accused and accuser alike meeting a welcome in the hospitable house in Leicester Square.

Exhibits in 1788

The pictures exhibited in 1788 by Sir Joshua Reynolds reached the number of seventeen. Fourteen of these were portraits, the remaining three pictures being the "Infant Hercules," "A Girl Sleeping," and the girl engraved as "Muscipula." This picture is a very weirdly imagining. A child with a mouse-like face carries a mouse in a trap, and with her is a cat. The picture is to the writer of this unlovely and unpleasant, but is so far from being that to all beholders of it that Mr. Pulling writes: "An age which could give us such children as Master Crewe, the Cockburns, Penelope Boothby, and Muscipula, could not have been quite such an artificial age as we are sometimes apt to think." If artificial have any connection with artifice, then Muscipula, who is artifice embodied, in no way redeems her age from the charge that has been levelled at it of having been deplorably artificial.

"The Gleaners," 1788

"The Gleaners" was another fancy picture painted by Sir Joshua Reynolds in 1788. It is a mannered pastoral, the main interest attaching to which is that it contains a portrait of the lady who was afterwards to become the mother of Edwin Landseer. She is the beautiful girl with a sheaf of corn on her head who is the central figure of the picture.

Admiral Rodney was another hero who sat to Sir Joshua this year. His tense face and meagre figure contrast markedly with the face and figure of Lord Heathfield.

Fourteenth Discourse, December 10, 1788

The death of Gainsborough in 1788 cleared all scores between him and Reynolds, and a handsome tribute is paid to him by the surviving painter in the Fourteenth Discourse. Not that this Discourse is a eulogium of Gainsborough. It has for its subject his merits and defects, treated, on the whole, in a temperate spirit and with the knowledge of a master.

Sitters of 1788

The sitters of 1788 numbered among them the Duke of York and Mrs. Fitzherbert in January. Mrs. Braddyl also sat in that month to Reynolds, and Mrs. Wells, the actress, sat again. Master Hoare is one of the May entries—he had been painted five years before by Reynolds as a babe in his mother's arms,—and Miss Boothby is entered as sitting in July. The picture of Penelope Boothby, the meditative little girl with folded arms and with the wonderful cap, is known to all. Mrs. Braddyl's portrait hangs at Hertford House. It presents a handsome lady handsomely attired. It was her pleasure to be painted in reverie with cheek resting in her hand—the large hand of a large woman.

The King's illness in the beginning of 1789—his first attack of insanity—raised the Regency question, which divided the town, even ladies in society falling into Regency ladies and Pittites, the external mark of the former being Regency caps and ribbons.

Age of Innocence (p. 176).

An Opinion Disputed

With the two foremost men of the hour, Rodney and Sheridan, there sat to Reynolds early in 1789 one of the foremost women of it, Mrs. Billington, the idolised young singer, gallantly painted by Sir Joshua as St. Cecilia with an attendant choir of angels.

The Exhibition of 1789 contained two masterpieces by Sir Joshua in the portrait of Sheridan and in the picture of little Offy Gwatkin as "Simplicity." Offy was the painter's grandniece, and his picture of her is by one of his biographers accounted "the most charming of all his child-pictures." Little Offy is very pleasing, but she yields in charm to the wee child who presents the "Age of Innocence," and the picture of whom may be seen in the National Gallery in London. This little girl is the flower of maiden childhood. Let any one call to mind the spiritual remoteness in her face, the sweet withdrawnness of her figure behind her folded hands, and then deny that she is lovelier than intrusive Offy—for Offy is the most intrusive of all the little children painted by Sir Joshua. She is in consequence of this the least distinguished, and stands for simples among his children just as the other damsel stands for gentles among them. Offy is well named "Simplicity," for she is of the family of Miss Mitford's "Lizzy," the little village maiden described in *Our Village*. Sturdy, round, laughing, sunburnt, rosy, glad, loving, reliant—these are the words that describe her, as they do Lizzy. Pretty, too, she is, but—charming? The most charming of all

Exhibition of 1789

"The Age of Innocence"

Sir Joshua's children? No, little Offy Gwatkin is not that.

Among other pictures contributed by the President to the Exhibition of 1789 was "Cymon and Iphigenia." It holds the back place in the estimation of posterity that all his mythological pictures hold. One of them, "The Continence of Scipio," hangs in the Imperial Gallery at St. Petersburg, and no lover of Reynolds grudges the possession of it to the Czar of all the Russias. Another of them hangs in the Corporation Gallery in Glasgow, and every lover of the Scots would wish to know them possessed of a better Reynolds in the place of it. This picture is named "The Death of Cleopatra." It is a *tableau vivant* on canvas, and no beholder of it for a moment starts as would the beholder of a Cleopatra painted less inadequately in the act of destroying herself.

"Cymon and Iphigenia," 1789

Sir Joshua lost the sight of his left eye in the July of this year, and with this event his painting career was brought to a close. Among his last sitters was Windham, his picture of whom hangs in the National Portrait Gallery in London. This politician, who, as painted by Sir Joshua, is a foolish-looking man with fine brown eyes, was an Irish secretary of those days. In this picture of him, which is very decorative, his head leans against red curtains, and the face comes out well.

It is touching and impressive to read of the high fortitude shown by Sir Joshua under the heavy visitation

of blindness. His composure would seem to have never forsaken him, except when he found that he vainly tried to regain a flown bird, the solace of his dim hours. He paced Leicester Square for the better part of a morning, unwilling to return to his house made desolate by the flight from it of this little inmate. He was inconsolable for the loss of it. Birds were very dear to this childless man. He could be as happy as his own little Robinetta with a bird—who does not know the child with a glory of red-gold hair who was painted by him with a bird in a picture which hangs in the National Gallery in London? —and he could be as sorrowful as his own little Dorinda beside an empty birdcage. All the children painted by him have a marked bird-like quality, with perhaps the exception of Offy, in whom it is not marked, though it is not entirely absent in her too. She would be less pleasing if it were.

Fortitude of Sir Joshua

Changes of scene now became imperatively necessary, and Sir Joshua visited his friends in the country, among them Burke at Beaconsfield, twice his host this year. Regarding the second visit Tom Taylor writes: "Within a few days of Sir Joshua's return from Beaconsfield, curiously enough, I find him dining with Hastings." Blind as he had become, Sir Joshua, it is evident, had retained his power of seeing both sides of a question. The monument to Johnson occupied his thoughts in this time of his visitation, and he was, says Boswell, one of "a select number of Dr. Johnson's friends," who met this year at Malone's dinner-table to settle as to effectual

measures for having a monument erected to the Doctor in Westminster Abbey.

Academy Labours, 1789

Academy labours did not cease to busy Sir Joshua after he had had to set aside his brush, and he this year attended the meetings relative to the candidature and election of Bonomi, the Italian architect, *versus* that of the English artist Edwards, which set going the Academy quarrel that saddened his closing days. Sir Joshua favoured Bonomi for the vacant professorship of perspective, and had to experience the mortification that his giving his casting vote in favour of this candidate did not settle the question of his appointment.

In spite of deepening blindness and augmenting vexations, Sir Joshua, however, held the tenor of his way as regards entertaining, and the dinner-parties given by him this year were numerous, among those who attended the last one of the year, the list of guests at which is given in his pocket-book, being Boswell and Malone.

Sitters in 1789

The list of sitters in 1789 is a half-year one, ending in July. "From this month," write Leslie and Taylor, "no entries of sitters occur." The statement, "Prevented by my eye beginning to be obscured," is set over against the entry, "Miss ——," not, as has been asserted, opposite to the name of "Lady Beauchamp." The lady whose name is not indicated is thought to have been Miss Russell. She was a child, and Reynolds's portrait of her this time was in 1865 at Shortgrove in Essex. It is pleasant

to think of the painter of so many children, as at the last engaged on a portrait of a child, and, however the matter stand regarding "Miss ——," it is to be noted that the last list of sitters to Sir Joshua Reynolds has for its opening and closing entry "Children."

CHAPTER XII.

THE END.

[1790-92.]

In 1790 took place the rupture with the Academy which led to Sir Joshua's resignation of the Presidency. With old age and growing infirmities upon him, it taxed the good temper and tact of even Sir Joshua Reynolds too heavily to keep the peace with the artists over whom he presided, and when in 1790, in opposition to his expressed desire, the painter Fuseli was elected a member of the Academy in place of the architect Bonomi, he quitted the President's chair in deep indignation.

Rupture with the Academy, 1790

At the Royal wish he resumed it, but not to retain it for long, for the state of his health obliged him to retire from the Academy in the same year, which he did in a less hostile spirit, after addressing to the students that characteristically swelling speech in which he expressed—and in expressing it made good—his desire that the last name pronounced by him in the Academy might be the name of Michael Angelo. This farewell forms the close of the Fifteenth (and last) Discourse delivered

Fifteenth Discourse, December 1790

in December of 1790. In the main it is a review of the prior Discourses.

Letters to the Countess of Upper Ossory in the first days of January in 1791 show that the spirit of Sir Joshua was unbroken. The Countess had invited him to Ampthill, her invitation being accompanied by the gift of a waistcoat embroidered by herself. "Such a rough beast with such a delicate waistcoat!" exclaims the genial painter, having registered a promise: "When I do *ware* it, I will not take a pinch of snuff that day—I mean, after I have it on."

The invitation to Ampthill was regretfully declined, the writer explaining that he was "just setting out for Beaconsfield, with an intention to stay there all next week." But the Countess would not take denial, and pressure was not used in vain. From Beaconsfield was written:—"Madam,—Your eloquence is irresistible. I am resolved to set out next Monday, and call on my way at Woburn Abbey, and from thence gladly accept of your Ladyship's kind offer of a conveyance to Ampthill."

Theatricals had been named as the attraction at Ampthill. The painter pleaded his deafness, but added, "I have an eye." A year before this he had written to Sheridan: "There is now an end of the pursuit; the race is over, whether it is won or lost." It was part of his manliness to keep a brave face before women. Thus the new year was begun with a round of visits.

Sir Joshua now offered his pictures by Old Masters to

the Royal Academy at a very moderate charge; and, his offer of them not meeting with acceptance, instituted the much-discussed Ralph's Exhibition. This was an exhibition of the pictures having two objects in view—the displaying of them to the public at large, thus to be won to purchase them, and the benefiting of his servant, Ralph Kirkley, to whom were to be given the profits of the exhibition. The world is a wag, and this wag said (quoting two lines from *Hudibras*):—

Offer to the Royal Academy, 1791

> "A squire he had whose name was Ralph,
> Who in the adventures went his half."

In sitting this year to Breda for his portrait for the Swedish Academy, Sir Joshua Reynolds sat for the last time for his picture.

With the lapse of months his sight more and more failed him, and though still nominally President of the Royal Academy, he was unable to take the chair, and early in 1792 was obliged to give up the idea of ever painting again. So far he had painted at intervals, using what sight he had in one eye. He was now reduced to—dusting pictures.

Miss Burney, on visiting him, found him "serious even to sadness," a thing scarce to be wondered at when it is added that she found him with one eye bandaged and the other shaded with a green half-bonnet.

Death alone could bring relief to a man brought to

this pass, and death was now near. On February the 23rd of the year 1792 Sir Joshua Reynolds passed away.

Death, Feb. 23, 1792

"Hail! and Farewell!" wrote Burke, at the end of his eloquent tribute to the dead painter.

The funeral given to Sir Joshua was one of princely splendour, three dukes and three earls being among the pall-bearers. He was laid to rest in St. Paul's, close to the tomb of Wren, and the tomb of Turner was to be "as close as possible" to his, for so Turner directed.

The best of happiness, honours, and fortunes had kept with him, and he had raised his family with himself. The niece who inherited the bulk of his wealth found herself at his death in the possession of a hundred thousand pounds, and thus dowered changed her title of Miss Palmer for that of Marchioness of Thomond.

Sir Joshua had himself appreciated the lot which had been his through a life which fell but a little short of the allotted term of three-score years and ten. In his own gracious words, he had been fortunate in long good health and constant success, and had no cause to complain, knowing that all things on earth must have an end, and that h. was come to his,—brave words from a man from whom hearing and sight had been taken, and who through months had groped in a deepening darkness among the pictures that were wife and children to him.

CHAPTER XIII.

SIR JOSHUA REYNOLDS, THE PAINTER AND THE MAN: AN APPROXIMATION.

APPRECIATIONS of Reynolds have been written, and condemnations of him are being written; in what follows there is an attempt made at achieving the middle thing between these two.

First, as regards the painter, a hearing is asked for some of his contemporaries, painters.

"I see in his pictures," said Romney, "an exquisite charm which I see in nature, but in no other pictures."

"Damn him! how various he is!" said Gainsborough.

The last-quoted characteristic exclamation is especially well worth bringing under the notice of those—to-day an increasing number—whose comment, in face of the paintings of Reynolds, is: "Bless him! how same he is!"

Opie has already been quoted as having said that the faded pictures of Reynolds were finer than those of most other painters in a perfect condition.

Least of the painters, but not least of the prophets, perhaps, among the contemporaries of Reynolds, James Northcote said of him: "He may go out of fashion for a time, but you must come back to him again."

Points of View

Germans who study art-history with Lübke are told of Reynolds:—

"He laid the foundation of that brilliant study of colour which has since the eighteenth century become the chief merit of the English School."

Current opinion in England regarding Reynolds varies. Some hold that at his best his work is unsurpassed in what he himself says "the painters call 'handling.'[1]"

Others assert that he stated the case against himself in the words: "Art has its boundaries though imagination has none." According to them, Reynolds's own imagination had its boundaries, and they terribly narrowed the boundaries of his art.

Those who have recourse to comparison bring Reynolds into line with Gainsborough, and it is not uncommon to hear it asserted that while Gainsborough was more of a virtuoso than Reynolds, Reynolds was more of an artist than he.

It is not uninteresting to mark these different points of view. For the rest, it can scarcely be needful to add that to the unreflecting many what has been termed "the grace of Reynolds" is the dominating feature of his work, and is one which has gained for it an affection that is accorded to the work of no other British master of the past.

Some consideration must here be given to Reynolds's

[1] This term Reynolds explains as denoting "a lightness of pencil that implies great practice, and gives the appearance of being done with ease."

day-by-day way of life as painter. An account of it which, together with one of his study and its appointments, has been transmitted to posterity, has been made the subject of praise in the past, and is being made the subject of censure in the present. Let readers draw their own conclusion.

"His study," says Allan Cunningham, who here leans on James Northcote, "was octagonal, some twenty feet long, sixteen broad, and about fifteen feet high. The window was small and square, and the sill nine feet from the floor. His sitter's chair moved on castors, and stood above the floor a foot and a half; he held his palette by a handle, and the sticks of his brushes were eighteen inches long. He wrought standing, and with great celerity. He rose early, breakfasted at nine, entered his study at ten, examined designs or touched unfinished portraits till eleven brought a sitter; painted till four; then dressed, and gave the evening to company."

The personal relations of Reynolds with his contemporaries who were painters—it will suffice to touch here on the foremost among them—cannot be termed amiable. He obviously returned Gainsborough's dislike in kind, and that of Wilson and Barry in degree. Not that he openly expressed himself to that effect, for his conversation would seem to have been uniformly of the character between the lines ascribed to it by Wolcot in his account of a breakfast with "Sir Joshua at his house in Leicester Fields," from which breakfast the satirist carried away remembrance of "some desultory

remarks on the Old Masters, but not one word of the living artists—as on that subject no one could ever obtain his real opinion." The fact that no one could do this sufficiently indicates what his real opinion was. A time came when he did not make a secret of his opinions. He passed publicly strictures on the work of Gainsborough dead—Gainsborough living was not a man whose work it would have been safe to pass strictures on—and in referring publicly to "our own excellent Hogarth," he proceeded to pass a censure on that painter. He admired his work and Gainsborough's, but he could see faults in it, and when he ventured to speak of it he ventured to name these faults.

Though it is true that the portrait termed by him "the finest in the world" was the work of an Old Master (Velasquez' portrait of Innocent X.), it is not true that he was an undeviating admirer of any one coming under the denomination of Old Master. He is found, on a second inspection of the pictures of Rubens, characterising the colouring of that painter as "comparatively cold," whereas on a first inspection of his pictures the colouring of them had seemed to him to be of great brilliance. This change of front he explained in a highly interesting manner, according to Sir George Beaumont.

"When he recollected," says Sir George, "that when he first saw them he had his note-book in his hand, for the purpose of writing down short remarks, he perceived what had occasioned their now making a less impression than they had done formerly. By the eye

passing immediately from the white paper to the picture the colours derived uncommon freshness and warmth: for want of this foil they afterwards appeared comparatively cold."

The "complying and bland" manner which so commended Reynolds to Goldsmith has perhaps more than anything else discommended him to others. "Grandeur," he said, "is composed of straight lines; genteelness and elegance, of serpentine lines;" and these words have been very malignly applied to his own way of life. Johnson, without malevolence, described him to Boswell as the most invulnerable man he knew, and the malevolent through generations have put their own interpretation upon the words. "I go with the great stream of life," said Reynolds, when his life was at the ebb; and scarcely one in a hundred says ungrudgingly, "Happy man was his dole!"

By temperament inclined to range himself with those whose view of life is that "whatever is, is good," his optimism laid him open to the charge of fatuous complacence, which his public utterances did a great deal to support, as when, in 1769, he said from the Presidential chair:—

"There are at this time a greater number of excellent artists than were ever known before at one period in this nation; there is a general desire among our nobility to be distinguished as lovers and judges of the arts; there is a greater superfluity of wealth among the people to reward the professors; and, above all, we are patronised by a Monarch who, knowing the value

of science and of elegance, thinks every art worthy of his notice that tends to soften and humanise the mind."

In his character of a man, described by Goldsmith as "most civilly steering," Reynolds was sparing of his criticism of others, and while this has in great measure not been counted as righteousness unto him, another thing, unquestionably praiseworthy, has met with little praise from those who have concerned themselves with examination of his character. It is that he himself brooked and benefited by criticism of his work, and in especial deferred to public opinion in regard to it. It is, some hold, a part of cowardice in the creator of an art-work to do this. Euripides, they say, advanced upon the Athenian stage, and told the spectators who showed displeasure at certain lines in a play of his that he came there to instruct, and not to receive instruction. The denunciators of Reynolds overlook the fact that he followed the precedent of another Greek, and one who, as a painter, was very fitly taken by him as exemplar. "I cannot but think," so he expressed himself in one of his memoranda, "that Apelles' method of exposing his pictures for public criticism was a very good one. I do not know why the judgment of the vulgar, on the mechanical parts of painting, should not be as good as any whatever; for instance, as to whether such a part be natural or not. If one of these persons should ask why half the face is black, or why there is such a spot of black, or snuff as they call it, under the nose, I should conclude from thence that the shadows are thick or dirtily painted, or that the shadow under the

nose was too much resembling snuff, when, if those shadows had exactly resembled the transparency and colour of nature, they would have no more been taken notice of than the shadow in nature itself."

It was this deference in Reynolds which underlay those fine manners of his which have passed into a byword. He was not a wit, but the happy reply which borders upon wit rarely failed him at need. Thus, in answer to a nobleman who objected that he had not heard a word of a discourse read by him, he said, with a smile, "That was to my advantage." The pretty blandishment in which he explained his mode of signing a picture of Mrs. Siddons has been recorded elsewhere. He was uniformly urbane to gentlemen and gentlewomen. In his intercourse with others he seems to have maintained somewhat of the Chatham bearing, marked by a cold stateliness which impressed those whom it did not please, and pleased those who are pleased to be impressed.

So little true is it the while that Sir Joshua was the master of etiquette that some would make him out to have been, that it is matter of record that he was once mortified by the cold reception accorded to him by a nobleman who had expressed a great desire to know him, and into whose presence he had hastened. The nobleman had looked no higher than his visitor's feet, and they were not encased in the regulation gear. Hence the cold reception. A rigid stickler for etiquette would not have inflicted the shock which Reynolds in this case inflicted.

Reynolds as Host

The description of Reynolds as host also belies that view of him according to which he lacked all simplicity. Years before Sydney Smith had pointed out that the thing of main importance in the case of a dinner is not what is on the table, but what is on the chairs, Sir Joshua Reynolds had gathered around his table the great, the good, the gay, and—crowning credit to him!—the dinnerless. The fare was plentiful, but of indifferent quality; and the attendance was to match. "The wine, cookery, and dishes were but little attended to; nor was the fish or venison ever talked of or recommended," so writes one who writes further, "At five o'clock precisely dinner was served, whether all the invited guests were arrived or not. Sir Joshua was never so fashionably ill-bred as to wait an hour perhaps for two or three persons of rank or title." It has to be added that Miss Reynolds presided at these dinners, and that women—the pretty and the witty—helped to make what is described (by Courtenay, quoted by Allan Cunningham) as "the hilarity and singular pleasure" of them.

This is the place in which to say that the ugly vice of avarice has been laid to the charge of Reynolds, though it is matter of proven fact that he was a generous donor, lender, and purchaser. To a young Dutch painter of the name of De Gree, unknown and poor in London, he gave fifty guineas. This donation on his part was one of many similar. Johnson, on his deathbed, addressed three requests to him, of which the second one was, "Forgive me thirty pounds which I

borrowed from you;" and he was forgiven them. Being desirous of purchasing Gainsborough's "Girl and Pigs," he gave a hundred guineas for the picture, the price asked for which was sixty guineas. It is, to say the least, unusual for a miser to have such a record. An acquaintance including many candid friends is almost unanimous in its praise of him as generous and hospitable, and the charge of avarice rests mainly on the character given him by his servants, by whom he is represented as having been "prudent in the matter of pins—a saver of bits of thread—a man hard and parsimonious, who never thought he had enough of labour out of his dependants, and always suspected that he overpaid them." Allan Cunningham, who is the authority for this, explains that with it coincides the public opinion of his time of Sir Joshua Reynolds, according to which he was close, cold, cautious, and sordid; while "on the other side," so this biographer is careful to add, "we have the open testimony of Burke, Malone, Boswell, and Johnson, who all represent him as generous, open-hearted, and humane." It is conceivable that a bachelor living with a maiden-sister should with the lapse of years have formed that affection for things trivial which, in so far as it marks bachelors and maids, brings them the nearer to the maiden goddess Diana under her name of Trivia, and may be viewed with smiling eyes. For the rest, we have seen Sir Joshua represented as generous by men severally Irish, Scots, and English. It remains to sound the opinion of women here. A man against

whom the charge of meanness can be tenably levelled is unforgiven of women, be his virtues in other directions what they will. Such a man is dismissed as "not a gentleman," and, from the queen's scullery-maid to the queen, goes bare of favour. Sir Joshua Reynolds was not such a man. In her charming account of the Academy Exhibition of 1770, Mary Moser, R.A., writing to Fuseli, makes mention of a signal act of generosity on the part of the President, and adds, "He is a gentleman!"

So a woman says of a man that he is generous.

It is not here said of Sir Joshua that he was generous in a superlative degree—the man who is that will never need championship of the kind here undertaken,—and the following oddly conflicting account of him as a donor of pictures is cited without explanation being offered.

"The painter," says Leslie, "was somewhat chary of making presents of his pictures. He usèd to say he found they were seldom highly valued unless paid for."

Says Mr. Algernon Graves: "A striking and pleasant trait in Sir Joshua Reynolds's character was his generosity with regard to portraits of himself. In the two volumes of the ledgers now in my possession, there is not a single instance recorded of a payment for one of them, yet there must be nearly a hundred in existence. He seems to have presented them to his friends, and to those for whom he painted many family portraits."

It was an amiable trait in Sir Joshua to paint so often a person whose appearance can have delighted him so little as his own. In stature he was below the middle

size, his features were blunt and round, his mouth was mutilated, his face was pitted with small-pox. He made the best of all this without ever falling into the error of making a Mr. Prettyman of himself.

And he did not only on canvas make the best of all this, but he continued in its despite, and in despite of his deafness, to make himself a social favourite, escaping through the sweetness of his nature the two extremes into which the unbeautiful and the afflicted are apt to fall, that of churlishness and personal negligence. In especial does he, as regards the cheerfulness with which he bore his deafness, stand out in delightful contrast with most persons subject to this malady.

The charge of intemperance brought against Sir Joshua is more difficult to deal with than most of the others in the foregoing enumerated. In the matter of snuff-taking, the present writer gives it against him. Sir Joshua unquestionably took this stimulant to excess. The recording angel who had pity upon the weakness of Tristram Shandy's Uncle Toby may possibly have reserved indulgence for the weakness of the Uncle Joshua of two generations of Offys. One would not like to say how many waistcoats he spoilt by his excessive love of snuff, and it being remembered that he did not keep his promise regarding the Sabbath made to Dr. Johnson, the terrible thought lies near that he did not keep his promise regarding snuff made to the Countess of Ossory.

Pride of a sort—to particularise the sort, carriage-pride—was also undeniably of the number of Sir Joshua

The Showy Carriage

Reynolds's sins. What follows is the unvarnished truth. On removing to Leicester Square, he set up a carriage, and, lest it should be confounded with "an apothecary's carriage" (his own words), he had it provided with wheels carved and gilt, and with panels having the four seasons of the year painted upon them. His sister said that it was too showy, and his coachman showed it for money. It was a carriage the owner of which, it is safe to assume, could never forget he had it; in this respect unlike his contemporary Hogarth, of whom it is related that, having called one day on Lord Mayor Beckford, he went out at a wrong door, forgot that he had a carriage, and after seeking in vain for a hackney coach, returned home wet to the skin. That is a very pretty story; but it shows the hero of it to have been a thing apart. Sir Joshua Reynolds—this is almost the worst that can be said of him—was not a thing apart.

Not a few ground their scorn of Reynolds on his lack of humour; but the lack of humour is a human infirmity as common as the lack of hearing, and to scorn Sir Joshua on this ground is as reprehensible as it would be to scorn him on the ground of his deafness. This is the aspect of his case which should be put forward, and they err who claim for him what he had not, a fine sense of the risible. Mr. Pulling gives high praise to two imaginary dialogues by him in which he undertook to give a humorous presentment of Johnson, but only an eye so friendly as to be a flatterer's could see matter for high praise in them. Reynolds himself is said to have

made a statement to Northcote to the effect that, had he been so minded, he had had it in him to paint "with much humour and spirit;" but that statement must be taken with the reserve which is due to a man's appraisement of himself under whatsoever aspect, and in especial under the aspect of his scope of humour and spirit.

To read the *Discourses* is to discover that the singularity of the Georgian dress was manifest to Reynolds, but that he would not have you think he laughed at it, for that would stamp him a barbarian. "If an European," said he, "when he has cut off his beard, and put false hair on his head, or bound up his own natural hair in regular hard knots, as unlike nature as he can possibly make it; and after having rendered them immovable by the help of the fat of hogs, has covered the whole with flour, laid on by a machine with the utmost regularity; if, when thus attired, he issues forth and meets a Cherokee Indian, who has bestowed as much time at his toilet, and laid on, with equal care and attention, his yellow and red ochre on particular parts of his forehead or cheeks, as he judges most becoming; whoever of these two despises the other for this attention to the fashion of his country, whichever first feels himself provoked to laugh, is the barbarian."

Rightly put, the case of those two is, rather, that whichever first feels himself provoked to laugh is the humorist. That being said, it must in verity be added that Sir Joshua Reynolds was by nature as grave as a Cherokee Indian and as little as he a humorist.

Not that on that account he is to be set on the same

mental plane as the Indian. He is by so much superior to him as he used yellow and red ochre with incomparably more pleasing results, as he wrote those edifying letters contributed to the *Idler*, as he wrote the no less edifying letter addressed to poor Barry, and as he wrote the really charming letter to the Countess of Ossory. That to the Countess may be read in its entirety; so *should* be that to Barry (both are given by Leslie and Taylor); three extracts from the letters to the *Idler* are given here:—

"A horse is said to be a beautiful animal; but had a horse as few good qualities as a tortoise, I do not imagine that he would then be deemed beautiful."

"If a man, born blind, were to recover his sight, and the most beautiful woman were brought before him, he could not determine whether she was handsome or not; nor if the most beautiful and most deformed were produced, could he any better determine to which he should give the preference, having seen only those two."

"I have seen figures by Michel Angelo, of which it was very difficult to determine whether they were in the highest degree sublime or extremely ridiculous."[1]

Those who accord unqualified admiration to Reynolds largely emphasise what they assume must have been his love of children, so often and so lovingly painted by him. There is a lamentable story that the little children of the poor who sat to him said with sad iteration,

[1] In this expression regarding the sublime and the ridiculous, Sir Joshua has well the start in time of Napoleon (and of Thomas Paine).

Sir Joshua Reynolds

"Sir, I'm tired!" It was the cry of the children to deaf ears, and the painter is not the more to be forgiven than that to read a certain paper in the *Spectator* is to see a description of him in the person of Mr. Ironside, the old bachelor supposed to narrate what follows:

"I went the other day to visit Eliza, who, in the perfect bloom of beauty, is the mother of several children. She had a little prating girl upon her lap, who was begging to be very fine, that she might go abroad; and the indulgent mother, at her little daughter's request, had just taken the knots off her own head to adorn the hair of the pretty trifler. A smiling boy was at the same time caressing a lap-dog, which is their mother's favourite, because it pleases the children; and she, with a delight in her looks which heightened her beauty, so divided her conversation with the two pretty prattlers, as to make them both equally cheerful.

"As I came in, she said with a blush, 'Mr. Ironside, though you are an old bachelor, you must not laugh at my tenderness to my children.' I need not tell my reader what civil things I said in answer to the lady, whose matron-like behaviour gave me infinite satisfaction: since I myself take great pleasure in playing with children, and am seldom unprovided of plums or marbles, to make my court to such entertaining companions."

Are not the children painted by Sir Joshua at his best the children of this Eliza, little girls very fine, with knots in their hair—pretty triflers—smiling boys

—with them the lap-dog? Is not the mother with them a mother in the perfect bloom of beauty? What other children—what other mothers—has Reynolds painted with love?

Our thanks to him for what he has done and done most graciously, but let there be no mistake here. Men have loved children more than he did. His heart was not primarily filled with love—else we should not so easily imagine the civil things he said to the lady who apologised to him for her tenderness to her children. The best that can be said of his heart is that he kept it clean within him, and that, by a beautiful working of this, his work in art, if not as sweet and healthy as a good year's cornfield, is at least free from those three terrible diseases which visit corn, and not it alone—blight, mildew, and smut.

We have to thank him for that.

Appendices.

I. Chronology of the Life of Sir Joshua Reynolds.

II. Reynolds's Pictures in Public Galleries in London.

III. Engravings of Reynolds's Paintings.

IV. Bibliography.

V. Index.

I.

Chronology of the Life of Sir Joshua Reynolds.

1723.—Born at Plympton, in Devonshire.
1740.—Bound apprentice to Hudson in London.
1742.—Dismissed by Hudson. Returns to Devon, where he paints portraits.
1745.—In London again.
1746.—Recalled to Devonshire to his dying father.
1747.—Takes a house at Plymouth Dock.
1749.—Introduced to Commodore Keppel. Sails with him to the Mediterranean, visiting Lisbon, Cadiz, Gibraltar, Algiers, Minorca. At Minorca paints many portraits, and meets with accident to his lip. Proceeds to Leghorn, and thence to Rome.
1751.—Deafness, result of chill caught in the Vatican.
1752.—Leaves Rome, having spent two years there. Spends two months at Florence, and visits other Italian cities, returning to England through France after sojourn of a month in Paris.
1753.—Health impaired. Spends three months in Devonshire. Returns to London. Takes apartments in St. Martin's Lane with his sister Frances; then (same year) removes to Newport Street. Paints first picture of Admiral Keppel.
1754.—Becomes acquainted with Johnson.
1757.—First portrait of Johnson.
1760.—First Exhibition in the Strand. Reynolds removes to Leicester Square.

Sir Joshua Reynolds

1761.—Portrait of Sterne. Acquaintance with Goldsmith begun.
1762.—Portrait of Garrick between Tragedy and Comedy. Visit to Devonshire with Johnson. Northcote first sees Reynolds.
1764.—Literary Club established.
1768.—Royal Academy founded, and Reynolds elected first President.
1769.—Knighted. First of the Discourses on Art delivered at the Royal Academy.
1770.—Portrait of Goldsmith exhibited.
1773.—Made D.C.L. of Oxford, and Mayor of Plympton. "Lady Cockburn and her Children" painted.
1776.—"The Marlborough Family" picture.
1781.—First tour in Low Countries.
1782.—Paralytic stroke.
1783.—Second visit to Low Countries. Picture of "Mrs. Siddons as the Tragic Muse."
1784.—Succeeds Allan Ramsay as painter-in-ordinary to George III.
1786.—"Angels' Heads" painted.
1789.—Blindness threatened.
1790.—Rupture with the Royal Academy.
1792.—Death and burial in St. Paul's Cathedral.

II.

Reynolds's Pictures in Public Galleries in London.

To make this work of use to the visitor to the great public galleries in London, I have drawn up the following list of Reynolds's pictures to be seen there, with a reference to the account of them contained herein. The galleries dealt with are :—

I. The National Gallery.
II. The National Portrait Gallery.
III. The South Kensington Museum.
IV. The Wallace Collection.
V. The Dulwich Gallery.

THE NATIONAL GALLERY.

No. of Picture.

East Vestibule.

143. **Lord Ligonier:** hero of Laffeldt in 1747, when he led the British charge of the French. See p. 58.

681. **Captain Orme:** a soldier of American campaign fame. See p. 59.

Rooms XVI. and XVII.

(The British Old Masters.)

79. **Three Ladies decorating a Statue of Hymen:** the Misses Montgomery, who by marriage became severally the Hon. Mrs. Gardiner, mother of the Earl of Blessington, the Marchioness Townshend, and Mrs. Beresford. See pp. 120-124.

Sir Joshua Reynolds

No. of Picture.

106. **A Man's Head:** possibly a study for Ugolino. See p. 104.
107. **The Banished Lord:** name of picture as engraved. Also possibly a study for Ugolino. See pp. 104, 105.
111. **Lord Heathfield:** hero of Gibraltar. See pp. 11, 173, 176.
162. **The Infant Samuel.** See p. 130.
182. **Heads of Angels:** fancy portrait of Frances Gordon. See p. 170.
305. **Sir Abraham Hume:** scholar and connoisseur. One of the founders of the Geological Society. See pp. 154, 155.
306. **Portrait of himself.** See pp. 15, 16.
307. **The Age of Innocence.** See p. 177.
754. **Portraits of Two Gentlemen.** See p. 136.
885. **The Snake in the Grass.** See p. 163.
886. **Admiral Keppel:** painted 1780. See pp. 37, 38.
887. **Dr. Samuel Johnson.** See p. 46.
888. **James Boswell.** See p. 164.
889. **His own Portrait.** See pp. 15, 16.
890. **George IV. as Prince of Wales.** See p. 143.
891. **Portrait of a Lady.**[1]
892. **Robinetta.** See p. 179.
1259. **Anne, Countess of Albemarle:** mother of Admiral Keppel. See p. 48.

The National Portrait Gallery.

Lord Ashburton (John Dunning). See p. 86.
Lord Bath (William Pulteney). See p. 60.
Sir William Blackstone. See p. 87.
Admiral Boscawen. See p. 35.
Edmund Burke. See p. 83.
Sir William Chambers, R.A. See p. 83.
Cumberland (of Culloden). See p. 50.
Sir William Hamilton. See pp. 135, 136.
Admiral Keppel. See pp. 37, 38.
William, Earl of Shelburne, afterwards (first) Marquess of Lansdowne. See p. 63.

[1] There is no account of this picture in the body of this book. It presents a calm, pale, handsome Englishwoman very becomingly wigged. The child that peers over her shoulder is a little gnome.

Appendix II.

Reynolds, J. (two portraits of himself). See p. 16.
Edmond Malone. See p. 53.
William Windham. See p. 178.

Besides these paintings by Sir Joshua Reynolds, there are in the National Portrait Gallery the following portraits of indirect interest in connection with him:—

Earl Camden, the Lord Chancellor, who died in 1794. (Copy from Sir Joshua.)
Goldsmith, painted by a pupil of Sir Joshua.
James Macpherson (an early copy from the painting by Sir Joshua).
Rockingham (the statesman, who died in 1782). This picture is described as painted in the school of Sir Joshua Reynolds.
Thomas Secker (the Archbishop). An early copy after Sir Joshua Reynolds.

No. of Picture. THE SOUTH KENSINGTON MUSEUM.

496 (83). **Portrait of Mrs. Thomas Whetham.** See p. 48.
223 (81). **Portrait of a Lady.** "Attributed to" Sir Joshua Reynolds.

THE WALLACE COLLECTION, HERTFORD HOUSE.

Gallery I.

561. **Portrait of the Duke of Queensberry.** Wordsworth's "degenerate Douglas." "Old Q." of infamous memory. See p. 54.

Gallery XVI.

31. **Lady Elizabeth Seymour,** daughter of Francis, first Marquis of Hertford. See p. 151.
32. **Mrs. Richard Hoare with her Infant Son.** See p. 155.
33. **Lady Frances Seymour,** Countess of Lincoln. Elder sister of Lady Elizabeth Seymour. See p. 151.
35. **Mrs. Carnac.** See pp. 139, 211.
36. **Miss Bowles.** ("Love me, love my dog.") See p. 129.
38. **Nelly O'Brien.** See p. 58.

Sir Joshua Reynolds

No. of Picture.

40. **The Strawberry Girl.** See p. 119.
43. **Mrs. Nesbitt with a Dove.**[1]
45. **Mrs. Robinson** (Perdita). See p. 161.
47. **Portrait of Mrs. Braddyll.** See p. 176.
48. **St. John the Baptist in the Wilderness.** See p. 111.

DULWICH GALLERY.

102 (143). **A Mother and her Sick Child.** (Mother, Child, Angel.) See p. 51.
104 (146). **Portrait of himself.** See p. 16.
223 (285). **The Prophet Samuel.** See pp. 130, 156.
318 (340). **Mrs. Siddons as the Tragic Muse.** See p. 156.
333 (138). **A Sketch.** Subject: A bare-headed knight in armour, mounted on a grey horse, prances.

[1] There is no reference to this picture in the body of this book. To the handsome face of Mrs. Nesbitt is given admirable relief by the blue, clouded background. The lady carries a dove, but neither her nor its expression is noticeably dove-like, the portrait in this respect contrasting strongly with the well-known one of Kitty Fisher with a dove; for Kitty is as dove-like as the dove she holds, and it is as dove-like as a dove can be. There is somewhat of a shrug, too, in Mrs. Nesbitt's pose (which, however, is charming), whereas Kitty sits at ease—such ease!

III.

Engravings of Reynolds's Paintings.

HORACE WALPOLE, writing in 1770 on the art-exhibition mania of the day, says: "Another rage is for prints of English portraits. I have been collecting these for thirty years, and originally never gave for a mezzotinto above one or two shillings. The lowest are now a crown; most from half-a-guinea to a guinea."

Cosmo Monkhouse, writing more than a hundred years later, makes this statement: "About seven hundred plates have been engraved after Reynolds by McArdell, J. R. Smith, V. Green, J. Watson, T. Watson, E. Fisher, J. Dixon, R. Houston, W. Dickinson, J. Jones, G. Marchi, W. Sharp, S. Cousins, and others. Fine and rare proofs of these now fetch very large prices, in some cases exceeding those obtained by Reynolds for the pictures."

Writing yet more recently, the contributor to the *Connoisseur* of September 1901 of the article headed "In the Sale-room," makes the following communication:—"The craze for engravings, both in colour and in mezzotint, was on the increase throughout last season. . . . For some reason or other the portraits after Sir Joshua Reynolds seem to be in special demand. . . ."

Instances of the enormous prices fetched by these are given, the record being established, it is said, "on April 30th [1901], when a first-published plate of 'Mrs. Carnac,' whole length, by J. R. Smith, fetched 1600 guineas (Agnew)."

In an article on "Colour Prints," contributed by Frank T.

Sabin to the same journal, may be read: "Stipple prints after Reynolds comprise some of the best examples of the art, as well as some of the most refined and beautiful subjects." Among those which the writer proceeds to enumerate are several by Schiavonetti, one by Knight, one by Dickinson, and one by Hayward. Hayward's is a large stipple of "Mrs. Siddons as the Tragic Muse," and Dickinson's is a "Mrs. Robinson," described as very rare and very valuable.

It is pleasant to find a lady named by Mr. Sabin as contributing to the best examples of the art of stippling applied to the work of Sir Joshua Reynolds. "The Hon. Mrs. Stanhope (Contemplation)," he writes, "a fine piece of delicate stippling by Caroline Watson, is very rare in colours."[1]

Besides the colour-prints presenting women and children, "there are," says Mr. Sabin, "a few fine portraits of men, which were not usually printed in colour."

A charming colour-print of Sir Joshua's portrait of the Countess Spencer, the work of Bartolozzi, accompanies Mr. Sabin's letterpress. The Countess is a rosy-cheeked, blue-eyed girl, very simply attired in white, with a large plain white hat round which is a riband of blue. She might be a pretty milkmaid instead of a high-born lady the roses in whose cheeks are red with the blood of the Stewarts mixed with the blood of the Sarsfields.

The fine engravers of the eighteenth century native to the British islands had to make the best of a strong foreign competition. The young Italian, Giuseppe Marchi, brought by Sir Joshua Reynolds to England in 1752, who became his first pupil, did not succeed as a painter, though he at least twice achieved exhibition (in "Kit-Kats"), but he became an admired engraver. When Goldsmith, in 1770, wrote that he was sending "his friends over the Shannon" some mezzotint prints of himself, he referred, it is stated, to Marchi's print from Sir Joshua's picture of him.

The unsuccessful painters who achieved success as engravers were many in number, and included among them the eminent Hogarth, whose paintings were so little appreciated in his life-

[1] This lady's engraving of Reynolds's portrait of himself, in the Dulwich Gallery, is given in Malone's *Life of Sir Joshua Reynolds.*

Appendix III.

time that he was compelled to change the brush for the burin, and made by his engravings what he could not make by his paintings—the means of living.

It was an age in which engravers commanded the highest esteem. Thus, in the great days of "Slaughter's," he who named the prominent members of that coffee-house named with them Sullivan and McArdell. Their names point sufficiently to the Irish nationality of these men. In handsome appreciation of the mezzotint reproductions of his paintings by McArdell, Sir Joshua Reynolds declared that immortality would be his through them. Edward Fisher, who produced the first print of "Garrick between Tragedy and Comedy," was another Irish mezzotinter, most of whose engravings are described as having been from portraits by Reynolds.[1]

Special mention must here be given to Robert Strange, who protested against the law (subsequently altered) which excluded engravers from the rank of Academicians. Sir Robert—to give him his title—died in the same year as Sir Joshua, and, having been born in 1721, his life, it will be seen, fell within much the same dates as that of the painter.

A namesake of Sir Joshua's among the engravers—Reynolds—between the years 1820 and 1826, published in several volumes a series of plates of all the works of Sir Joshua then accessible. This Reynolds claimed relationship with the painter.

Engraved pictures generally, it seems, received catch-penny names. Thus the engraving called "The Banished Lord" has for its original a painting which hangs to-day in the National Gallery in London, and which is thought to be a study by Sir Joshua for Count Ugolino. In like manner, the engraving named "Resignation" was the reproduction of a painting of the beggar who sat for Ugolino. This engraving was dedicated to Goldsmith with a quotation from the "Deserted Village," which had been dedicated to Sir Joshua Reynolds. The quotation was from the passage descriptive of an old man who

> "Sinks to the grave with unperceiv'd decay,
> While Resignation gently points the way."

[1] Vide *Memorials of an Eighteenth Century Painter*, by Stephen Gwynn.

Edward Hamilton's *Catalogue Raisonné of the Engraved Works of Sir Joshua Reynolds* may be studied with advantage in this connection, and a visit to the British Museum, where the finest engravings of Sir Joshua's works may be inspected, will be found fraught with profit and delight.

IV.

Bibliography.

THE sources of information regarding Reynolds are many, beginning with the admirable articles devoted to him in all the leading Encyclopædias, the *Dictionary of National Biography*, and those works dedicated to the History of Painting and to the History of Painters. In what follows there is enumeration made of some books and articles, here quoted in the order of publication, which have been found profitable reading by students of Reynolds's work.

1796.—An Authentic History of the Professors of Painting in Ireland, involving original letters from Sir Joshua Reynolds which prove him to have been illiterate. A. Pasquin (pseud.).

1797.—The Works of Sir Joshua Reynolds, to which is prefixed an account of the Life and Writings of the Author, by Edmond Malone.

1798.—The Works of Sir Joshua Reynolds, second edition. There is a copy in the British Museum with copious MS. notes by William Blake.

1813.—Memoirs of Sir Joshua Reynolds, by James Northcote, R.A.

1819.—Memoirs of the Life of Sir Joshua Reynolds, with some Observations on his Talents and Character, by J. Farington.

1824.—The Complete Works of Sir Joshua Reynolds, with an Original Memoir and Anecdotes of the Author.

1829–33.—*Reynolds* in "Lives of Most Famous British Painters, Sculptors, and Architects," by Allan Cunningham.

Sir Joshua Reynolds

1835.—The Literary Works of Sir Joshua Reynolds, with a Memoir of the Author, by W. Beechey, R.A.
1856.—Sir Joshua Reynolds and his Works: Gleanings from his Diary, unpublished MSS., and from other sources, by W. Cotton, edited by J. Burnet.
1857.—A Catalogue of the Portraits painted by Sir J. Reynolds, by W. Cotton.
1859.—Sir Joshua Reynolds's Notes and Observations on Pictures, chiefly of the Venetian School, being extracts from his Italian sketch-books; also the Rev. W. Mason's observations on Sir Joshua's Method of Colouring. And some unpublished Letters of Dr. Johnson, Malone, and others. With an Appendix containing a transcript of Sir Joshua's Account-book. Edited by W. Cotton.
1859.—Some Account of the Ancient Borough Town of Plympton St. Maurice or Plympton Earl, with Memoirs of the Reynolds Family, by W. Cotton, F.S.A., of Ivybridge.
1865.—Sir Joshua Reynolds and his Works. Gleanings from his Diary, unpublished Manuscripts, and from other sources. Commenced by Charles Robert Leslie, R.A.; continued and concluded by Tom Taylor, M.A.
1866.—Quarterly Review for April and July.
1866.—Redgrave's "Century of Painters."
1867.—English Children as painted by Sir J. Reynolds, by F. G. Stephens.
1874.—Sir Joshua Reynolds as Portrait Painter, by J. C. Collins.
1874.—A Catalogue Raisonné of the Engraved Works of Sir J. Reynolds, from 1755–1820, by E. Hamilton.
1886.—Life of Sir J. Reynolds, by F. S. Pulling.
1886.—Artistic Development of Reynolds and Gainsborough, by W. M. Conway.
1887.—Sir Joshua Reynolds's Discourses, edited, with an Introduction, by Helen Zimmern.
1894.—Sir Joshua Reynolds, with 9 Illustrations from Pictures by the Master, by C. Phillips.
1899.—The History of the Works of Sir Joshua Reynolds, P.R.A., by Algernon Graves.
1900.—Sir Joshua Reynolds, First President of the Royal Academy, by Sir Walter Armstrong.

Appendix IV.

The Boswellian part played by Northcote in the life of Reynolds invests the following books with an interest of reflex action on Sir Joshua:—

1830.—William Hazlitt's "Conversations with James Northcote"; re-issued in 1894 under the editorship of Edmund Gosse.

1898.—Memorials of an Eighteenth Century Painter (James Northcote), by Stephen Gwynn.

1901.—Conversations of James Northcote, R.A., with James Ward, edited by E. Fletcher.

These three books abound in references to Sir Joshua. Hazlitt's is a classic, to the value and exquisiteness of which it is needless to draw attention. Mr. Gwynn's "Memorials" is delightful and instructive reading. In them Northcote's account of the Academy quarrel is given in full, as is also his estimate (for good and ill) of Sir Joshua Reynolds; and there is some important matter on the subject of the *Discourses*, as diversely believed (says Northcote) to have been the composition of Johnson and of Burke; Malone is not named in this connection.

Mr. Fletcher's book, which is painstaking and useful, has a good index, a glance at which will show how frequently Sir Joshua Reynolds was the subject of the conversations retailed.

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